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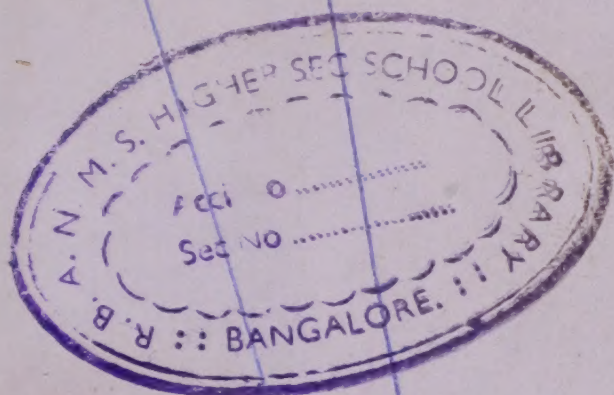
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SHAKESPEARE'S MONUMENT.

THE
College Classics Series

SHAKESPEARE'S PLAYS

GENERAL EDITOR

J. W. KELLY, LL.D.,

Harvard University, Cambridge,

and Sidney Sussex College, Cambridge.

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1897.

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THE
College Classics Series
OF
SHAKESPEARE'S PLAYS.

GENERAL EDITOR

F. W. KELLETT, M.A.,
Madras Christian College,
Fellow of Sidney Sussex College, Cambridge.

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M A D R A S :

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THE LIFE AND DEATH OF KING JOHN

EDITED BY
MARK HUNTER, M.A., (OXON.)
Principal, Coimbatore College.

WITH AN
INTRODUCTION ON SHAKESPEARE

BY

F. W. KELLETT, M.A.,

Madras Christian College,

Fellow of Sidney Sussex College, Cambridge.

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ADDENDA AND CORRIGENDA.

<i>Page.</i>	<i>Note on line.</i>	<i>For</i>	<i>Read</i>
104	153	'Four-pence.'	'Five-pence.'
110	238	'Hand's work.'	'Handywork.'
116	25	'Burrel.'	'Barrel.'
118	56	'Notices.'	'Notion.'
149	105	'Paint in.'	'Faint in.'
155	241	'Sensible regrets.'	'Sensible regreets.'
164	36	'Gaudiun.'	'Gaudiūm.'
164	44	'Cheek.'	'Cheeks.'
168	19	'Vile poison.'	'Vile prison.'
171	79	'Cane.'	'Cain.'
173	146	'Pronouns.'	'Pronoun.'
178	42	'Handchercher.'	'Handkercher.'
183	29	'Covetuous.'	'Covetousness.'
258		'V. v. 9.'	'V. iv. 9.'
258		'V. v. 32.'	'V. iv. 32.'
259 line 10 from foot <i>For</i> 'stand in an unemphatic place,' <i>read</i> 'stand in an emphatic place.'			
261 line 10 from foot <i>For</i> 'V. iii. 13,' <i>read</i> 'IV. iii. 13.'			

N.B.—The student may notice some inconsistency of statement in the notes with regard to the question as to whether or no Shakespeare in writing *King John* consulted Holinshed or other chroniclers. In the notes to the earlier acts of the play I have expressed an opinion—which is indeed the opinion of most commentators—that Shakespeare did not trouble to

consult the chronicles at all. Later on I have pointed out certain passages which would lead us to suppose that Shakespeare did not entirely neglect them. What I believe to be the truth of the matter is this : throughout the earlier part of the play there is no evidence to show that Shakespeare had any authority before him other than the *Troublesome Raigne*, but in the later scenes, when he found it necessary to depart from the arrangement of the old play, and otherwise to alter the material, he turned—as it was very natural that he should turn—to Holinshed in the hopes of finding something which he might treat with more dramatic and artistic effect than the subject matter of the old play allowed of, and that, while he found nothing of importance, the few passages in which Shakespeare has introduced touches to be found in Holinshed but not in the old play are to be accounted for as recollections of his reading in the chronicles. This seems probable enough, but of course there can be no certainty.

B. 10
B. 8
140
B. 12
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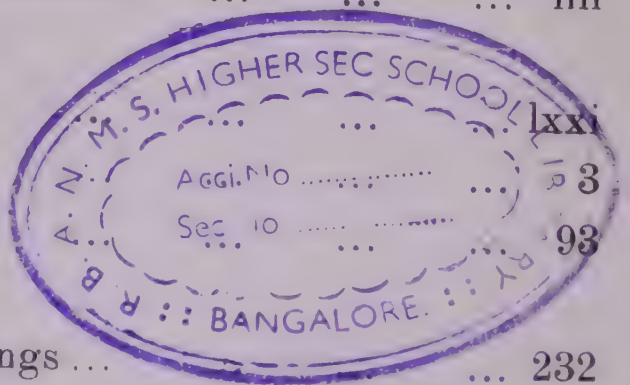
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THE LIFE OF SHAKESPEARE.

THE ancestry of William Shakespeare cannot be traced back far with any certainty.

Ancestry.

His grandfathers we know however to have been Warwickshire farmers. Thus even if no noble blood flowed in the poet's veins, he inherited the English yeoman nature, than which no other presents a soil more likely under favouring conditions to produce good fruit of whatever kind. His father, John Shakespeare, settled in Stratford-on-Avon, the town nearest to the paternal farm, where he seems to have combined a variety of trades—in skins, wool and corn—such as his farming connexion would naturally suggest. His marriage to Mary Arden brought to him a farm of some value, an advantage which he would turn to good account. Steadily he rose in the consideration of his fellow-townsmen and in municipal office till in the year 1568 he was bailiff (or mayor) of the borough. A typical representative of the English middle-class, marked by business shrewdness and practical common-sense, sturdy independence, industrious regularity and steadiness of aim—such was the father of Shakespeare.

Of his mother we know practically nothing. From her antecedents we might infer that she was more refined than her husband, and the readers of her son's dramas will find it easy to believe that into the Stratford home she brought an element of gentleness and even romance which the hard-headed factor-father, immersed as he must have been in business private and municipal, could not supply.

To these parents was born in April 1564 the future poet. The exact day of his birth is unknown—that of his baptism, which would be a few days later, was April

Childhood.
1564—1577.

26th. Of his childhood it is easy to form pictures of some verisimilitude. The charm of the Warwickshire scenery becomes an abiding influence even upon the casual visitor, and such a mind as Shakespeare's must have been saturated with it. The hills and woods, the flowery lanes, the streamlets, and the upland pastures of that lovely county moulded his mind and permeated with their memories the writings of his manhood. Nor must the historical and legendary associations of the county be overlooked. The great Church—the glory of Stratford—continually reminded the townsmen that they had furnished to the kingdom a Primate and a Chancellor in the brave days of Edward III. Guy's Cliff with its tales of the great champion and hermit, Guy Earl of Warwick, was within reach, and would be well-known at least by hearsay to every Stratford boy. Warwick with its lordly castle and its associations with the King-maker would for the imaginative lad give shape and reality to the stories handed down

from the days of the old feudal barons. The legends of Coventry would set before his 'thinking thoughtless' mind the hard lord of earlier days, the ideal of womanhood, and the type of shameless meanness. Just over the borders of the county is Bosworth Field, where a century before one of his ancestors is said to have fought for the Lancastrian house.

His father though apparently unable himself to write had the English business-man's determination to give his son a sound education. At seven years of age it seems that William Shakespeare was sent to the Town Grammar School. Here the chief study was Latin—invaluable as discipline in the use of language and as a literary stimulus. As in the case of most English boys however the solid advantages of the school were less memorable than instances of truancy and escapades, and the instruction of the pedagogue proved less important than the wider education that boys find for themselves in their games and sports, their imitation of their elders, and their relations with one another.

Meanwhile the boy's fancy was being fed in many ways. Even if he was never taken to Coventry to see the far-famed Mysteries of that city, he must have seen in Stratford itself the annual Miracle Play on St. George's day, when the Dragon and other favourite but horrible characters played their part along with saints and martyrs at different stations in the town.

From the year when his father was Bailiff of Stratford, the little town had been regularly visited by companies of actors, such as that described in *Hamlet*, and all that we know of John Shakespeare would encourage

the belief that his family would not be kept away from their performances. In 1575, too, Queen Elizabeth made her great Progress, and was welcomed at the neighbouring castle of Kenilworth with those lavish entertainments whose effect upon the wondering mind of the Warwickshire boys of the time we may inadequately measure by their impression upon our minds to-day.

At what age he left school is unknown, as is his occupation after that step. His father's family was growing and his means diminishing, so that the lad would not

Youth.
1577—1587 (?)

be allowed to live without employment—but whether there is any truth in any of the traditions or half-guesses that he was apprenticed to a butcher, that he was a lawyer's clerk, a doctor's assistant, a country schoolmaster or his father's helper we cannot tell.

At the end of 1582 William Shakespeare married Anne Hathaway, inferior to him in station and senior to him by some seven years. The house from which probably he married her is still pointed out, a mile's pleasant walk across the fields from Shakespeare's home, a husbandman's cosy cottage standing in its little garden, and covered to-day, as perhaps it was three centuries ago, by climbing honey-suckle. The marriage was hurried on, and six months later Shakespeare's eldest child, Susanna, was born. Two years later two younger children, twins—Hamnet and Judith—were baptized at Stratford Church; but this is the only information that has reached us with regard to this period of Shakespeare's life.

At last, though we know not when, the epoch-making step was taken. The decline of his father's business, the claims of his family, a talented young man's ambition, and complications with the magnate of the neighbourhood* would seem to have combined to drive him from Stratford to the larger opportunities of advancement that London afforded.†

Period of
Struggle in
London.
1587 (?)—1593.

* Rowe, whose biographical sketch prefixed to his edition of Shakespeare's Works (1709) was the earliest Life of the poet, states:—'He had by a misfortune, common enough to young fellows, fallen into ill company, and amongst them, some that made a frequent practice of deer-stealing, engaged him more than once in robbing a park that belonged to Sir Thomas Lucy, of Charlccote, near Stratford. For this he was prosecuted by that gentleman, as he thought somewhat too severely; and in order to revenge that ill usage, he made a ballad upon him. And though this, probably the first essay of his poetry, be lost, yet it is said to have been so very bitter, that it redoubled the prosecution against him to that degree, that he was obliged to leave his business and family in Warwickshire for some time, and shelter himself in London.' This account can scarcely be literally correct in every detail, but combined with other evidence it may be regarded as showing that Shakespeare had got into trouble with Sir Thomas Lucy. That knight is almost certainly caricatured by Shakespeare in the Justice Shallow of the *Falstaff* plays. As a strongly Protestant county magistrate he was especially busy in hunting out those who came under the anti-Papal penal legislation. In 1583, he took part in the arrest and prosecution for treason of Edward Arden and his wife, who may have been connexions of Shakespeare's, and in 1592 his signature appears appended to a letter to the Council enumerating a number of suspected 'recusants' including the poet's father. Thus religious partisanship may have entered into the attitude of the poet towards him.

† The theory that Shakespeare left Stratford with the 'Lord Leicester's Players' after their visit to that town in 1587 is a mere guess, though it may be true. The statement, made to add probability to it, that Burbage and Greene, two of those players, were Warwickshire neighbours, is now doubted.

The bare fact of this migration is all that we really know of Shakespeare's life between 1585 and 1592. That he connected himself at once with the theatre seems certain. Tradition represents him as holding the position of an attendant, in some capacity or other. His quickness and steadiness soon opened his way, and by 1592 his status, both as actor and as playwright, was so marked as to expose him to the hostility of some of the leading personages connected with the London stage. In August of that year Robert Greene, whose position as a playwright was second only to that of Marlowe, addressed to his comrades a warning against the ingratitude of players, singling out Shakespeare in oft-quoted words for attack, as 'an upstart Crow, beautified with our feathers, that with his *Tyggers heart wrapt in a Players hide* supposes he is as well able to bombast out a blanke verse as the best of you: and being an absolute Iohannes factotum is in his owne conceit the onely Shakescene in a countrie.' But if Shakespeare had enemies who could express themselves with such bitterness, he had friends no less staunch. The very editor who had given to the world these words of the dying and deserted Greene, before the year closed handsomely apologised for his part in the attack. 'My selfe have seene,' said he, 'his demeanor no lesse civill than he exelent in the qualitie he professes (*i.e.*, his profession as an actor). Besides, divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing that aprooves his Art.' The two passages point to Shakespeare's

success as an actor ; to the employment of his pen in the revision for the stage of plays even by such distinguished writers as Marlowe, Greene and Peele ; to his having produced original work. But as yet nothing from his hand had been printed. Playing companies naturally kept for their own use as long as possible the plays they performed, and indeed plays in those days were scarcely regarded as matter worthy of the press.

It was in writing of other kinds that a place among literary men was to be won, and this the ambitious young genius challenged in 1593 by the production of 'the first heire of my invention,' his voluptuous narrative poem of *Venus and Adonis*. This was dedicated to the young Earl of Southampton, whose patronage he had perhaps already won. The immediate success of the poem, which not only had the merit of a fresh beauty and appreciation of Nature, but also seems to have been regarded as a manual of sensual love, encouraged the poet to produce in the following year the higher companion poem of *Lucrece*, dedicated to the same nobleman. The popularity of these two poems seems to have given so wide a vogue to Shakespeare's name as to suggest its illegitimate use as a means of gain. 'The Passionate Pilgrim,' a little volume of verse, ascribed to him, and published five years later, was a compilation of various writers, Shakespeare's share being comparatively small, and all being probably pirated. Meanwhile Shakespeare was following his profession as an actor. He seems to have been a regular member of

the Company of the 'Queen's Players,'—as 'the Lord Chamberlain's Servants' were popularly called—which at holiday seasons constantly appeared before Elizabeth in her various palaces. The Inns of Court, too, found their entertainment in those days in scenical displays of one kind or another, and Shakespeare and his comrades are found not infrequently acting at these festivities. As an actor, especially of 'kingly parts,' he would seem to have ranked high, though not among the highest. But Shakespeare the playwright was becoming of more consideration than Shakespeare the actor. Whatever the position of the former in his Company might be, that of the latter was supreme. His plays became more and more the staple of the Company. It has been estimated that of 28 plays acted before the Queen by 'the Lord Chamberlain's Servants,' 20 were written by Shakespeare. Nor were the Company's performances limited to London. Provincial tours—in which we note that Stratford was occasionally visited—added to its repute and resources, and unfolded for its dramatist the local surroundings for such future plays as *King Lear* and *Cymbeline*.

Aided perhaps by contributions from patrons like

Period of Prosperity. 1597—1613(?)	Southampton, after the fashion of the time, the poet-actor was enabled to carry out some of his early schemes.
---	--

The ebb in his father's fortunes he stayed. No doubt under his son's influence, John Shakespeare applied in 1596 for recognition as a 'gentleman,' and in the following year obtained a favourable reply. In 1597, too, the poet bought New Place, perhaps the most

desirable house in Stratford. Alike in Stratford and in London he has property and is recognised as a person of importance. The loss of his son Hamnet alone chequered for him these years of growing prosperity. Stratford he seems to have regarded as his real home. If tradition can at all be trusted, he had left his family there when he came to London. We are told that he made yearly visits to his home, till he was able to settle there more fixedly. Piece by piece he acquired property in or near Stratford till long ere his death he must have become by far its wealthiest burgess. The growth of his wealth was doubtless aided by the sums which accrued to him as his share 'in the profits of that they call the house,' after the erection of the famous *Globe* Theatre in 1598 by his colleagues, the Burbages.

Party feeling in the closing years of Elizabeth's reign ran so strongly that few, if any, could keep themselves outside its whirlpool. Persons brought into such close relations with the Court as this favoured Company of players could not fail to be touched by the intrigues of the time. Shakespeare himself was practically committed to a side in the bitter struggle between the courtly and generous but headstrong Essex and the calculating schemer Cecil, for his friend and patron Southampton was the foremost supporter of Essex. The *Globe* gave its aid to that ill-fated Earl. The Prologue to the Fifth Act of *King Henry V* testifies to this day of the friendly hopes with which Shakespeare followed his expedition to Ireland in 1599, and the fact that the conspirators induced Shake-

speare's Company to give 'a play of the deposing and killing of King Richard'—possibly Shakespeare's *Richard II*—on the day before Essex' attempted rising, indicates a friendly complicity in the plot. In view of the execution of Essex and the imprisonment of Southampton which followed the collapse of the movement, it is not strange that—as Chettle noted at the time—Shakespeare contributed nothing to the volumes of verse evoked by the death of the Queen two years later. It is noteworthy, too, that the year following the plot of Essex, Shakespeare and his Company, Queen's Players though they were, instead of acting before the Queen, are found touring probably as far north as Aberdeen.

We have seen Shakespeare as the actor on the stage, as the man of business, as the playwright during this period. Shakespeare in his recreation may well claim our notice too. At the Mermaid—the tavern or restaurant which stageland made its own—we may see him, seated among his friends. There is the high-born dramatist, Francis Beaumont, who has handed down to us his admiration of the nimble wit that flashed there to and fro. There is Burbage the greatest actor of the day. There is his rival Alleyn. There perhaps is Edmund Shakespeare who followed his famous eldest brother to the London stage: but here, the centre of all, is the great pair, William Shakespeare and Benjamin Jonson. 'Many,' says Fuller, 'were the witcombats between him and Ben Jonson, which two I behold like a Spanish great galleon and an English man-of-war. Master

Jonson, like the former, was built far higher in learning, solid, but slow in his performances. Shakespeare, with the English man-of-war, lesser in bulk, but lighter in sailing, could turn with all tides, tack about, and take advantage of all winds by the quickness of his wit and invention.' Between the two great dramatists there seems to have subsisted a real though not unbroken friendship.

James I, upon his accession to the crown, took Shakespeare's Company under his patronage and permitted it to use the title, 'The King's Players.' They appeared in his suite at his coronation; they constantly acted before him, his Queen, and his visitors; they repaid his favour with their compliments.

For perhaps ten years during the new reign, Shakespeare maintained his connexion with the London stage. In some obscure fashion he shared in the management of Blackfriars Theatre as well as the Globe. After 1604 he probably acted rarely, if at all. But to these years belongs the production of many of his master-pieces. Yet of his London life at this time we have little definite record. In 1607 his actor-brother died in Southwark. The Stratford side of his life was evidently engrossing more and more of his thought. Besides many money transactions connected with property or debts in the little town, which show that his poetical genius did not blunt his business keenness, the Stratford registers inform us of several domestic events connected with the poet. His father had died in 1601. His mother followed in 1608. In 1607 his elder daughter,

Susanna, married a physician, John Hall, whose skill recommended him even to many who detested his Puritanism. The baptisms of their infant daughter and of an Alderman's son for whom the poet stood as god-father are duly recorded in the Parish Church records of 1608.

The close of this period of Shakespeare's life may perhaps be assigned to 1613. In that year he bought a large house near Blackfriars Theatre—which he shortly afterwards let on lease. A little later the *Globe* was burnt down, the conflagration beginning during a performance of *Henry VIII*. It was rebuilt in 1614—but probably there was no renewal of Shakespeare's connexion with the stage. At any rate from 1613 at the latest Shakespeare resided at Stratford. We have little to aid our imagination in picturing his life.

One entry in the borough accounts for 1614 shows us Shakespeare entertaining a Puritan preacher who had visited Stratford. In February 1616 his younger daughter married, her husband being four years her junior.

In March of that year Shakespeare fell ill, and made his last will and testament, leaving most of his property to his elder daughter. His wife, his second daughter, his sister and her children, the poor of Stratford, his chief fellow-actors were all appropriately remembered.

On April 23rd, 1616, he died. Two days later he was buried within the chancel of the Parish Church.

A monument was soon after set up on the Church walls, the main portion of which is a bust of the poet—probably the best representation of his appearance that has reached us. In 1670 Shakespeare's last descendant died.

THE DRAMA BEFORE SHAKESPEARE.

BEFORE proceeding to treat of the production of his plays—more truly the life of Shakespeare than the account of the London actor who was also a shrewd Stratford burgess which has hitherto occupied us,—it is necessary to clearly set before ourselves the development already attained by the drama at the date of his first connexion with the stage.

Often perhaps too much stress has been laid upon the part played by the old Miracle Plays and Moralities in the production of the Shakespearian Drama. They formed as it were the soil rather than the seed from which that form of literature sprang. Originating with the clergy in their desire for the instruction of the people, they soon passed under the management of trade-gilds, and became, after the institution in the fourteenth century of the great popular annual holiday of Corpus Christi, the recognised form of urban entertainment. Thus was created that almost universal taste for theatrical exhibitions and that habit of attending them which go far to explain the vogue of the drama in Elizabethan days. There can be no doubt that the ready acceptance of poor conventional devices for the representation of the heroic and super-

natural in miracle-plays made possible to Shakespeare and his contemporaries the treatment of some of their themes, which their 'furniture' could not adequately set forth. To the conditions of their representation also may be traced the very human element so conspicuous in the English drama, and the blending of the gravest matter with the comedy of low life which makes the plays of Shakespeare so true to life. The growing liberty of choice in subject, the nearer approach to literary form, the increased inventiveness and skill in the manipulation of plots marked by the transition from Miracle Play to Morality, show that there was life in this indigenous irregular drama which might have secured it a brilliant future, had it not perished under the shadow of a more vigorous rival.

The golden days of the early reign of Henry VIII introduced another force. His gaiety and love of display led to the fashion of pageantry of many kinds. Side by side with the mummary and the Masque, a new importation from the carnivals of Italy, in which the King and courtiers themselves took part, we hear of Interludes, short dramatic sketches usually satirical, played before the Court in the interval or at the close of banquets. The multiplication of these entertainments was necessarily followed by the growth of a profession devoted to their provision. Even Henry VII had found it needful to maintain a band of four players, but under his successors not merely the Court, but many noble households, too, kept a company of actors

**The Inter-
lude.**

and a Master of the Revels. Thus arose a class dependent for their livelihood upon their power to entertain, naturally therefore cultivating the Interlude and other approved dramatic forms.

But it was an age of learning, and, especially after Henry VIII's youthful extravagance was checked, men sought to combine

**The Classical
Drama.**

instruction with entertainment. In the Universities above all but also wherever learning was patronised, the drama acquired a new function. The Latin drama had a high place in the studies of the time. The performance of the plays of the ancient dramatists was undertaken as a part of education—as in some of our public schools it is continued to this day. Translations of these plays and of their Italian copies began to appear. Imitations of them, first in Latin and then in the vernacular, soon became common. Thus arose a new type of English drama. Plautus and Terence became the examples for Comedy: Euripides and Seneca—the artificial dramatist of the early Roman Empire—for Tragedy. The rules laid down by Aristotle and Horace for the drama of their days were regarded as binding on the English players of Elizabethan days. Originally merely academic exercises, these imitations of classical plays soon found new scope. A schoolmaster would write such for the instruction of his pupils; a poet in search of a patron for the entertainment of some noble; a reformer to bring his views before some one powerful enough to give them weight; amateurs simply for love of writing or for the exercise of their gifts.

At Shakespeare's birth then we might sum up the condition of affairs dramatic thus:—

(1) The people, pervaded by a love of theatrical representation, are still mainly dependent for its satisfaction upon the Moralities and Mysteries performed by Gilds on the great festival-days.

(2) In the households of the King and nobles are maintained companies of players, who, though they may occasionally be called upon to act in some play of a more or less definitely classical type, more usually entertain their master with interludes or longer representations of the same kind.

(3) In the Universities and Schools plays of the classical type are constantly written and acted as academic exercises.

In the story of the English drama during the earlier part of Elizabeth's reign the main feature is that the tendencies represented by these three statements were violently acting upon each other.

In those years the academic influence upon the

Court was continuous. Elizabeth's

The Rival Schools.

own character, the intercourse between

London and University circles, perhaps greater in those days than in our own, the presence of John Lyly, the Oxford graduate in the Court, as an informal Master of the Revels, the constant employment of the children of the Royal Chapel-schools in the entertainment of the Queen—all tended to bring the courtly stage under the academic influence. On the other hand the traditions of the Masque and Interlude tended to preserve a greater

liberty of treatment and of matter than the rules of the Classical drama permitted. At the same time the drama, primarily intended for the noble household or for the academy, began to spread to the people. The 'Servants' of Leicester, of Warwick and other nobles brought this new form of entertainment within reach of the public, acting in the court-yards of inns or elsewhere for such remuneration as they could thus gain. The Mysteries disappeared under this rivalry, the Moralities maintained a precarious existence for a few decades more. But their influence lived on in the mould which they impressed upon the nascent drama. The mixture of tone, the wide range of subject, the vivid reproduction of scenes and characters of low life which mark the Elizabethan drama are absolutely unknown to the Seneca school which then prevailed in the academic world. In presenting itself for the suffrages of the populace, the drama had to comply with the popular demands. Not at once did the classical school recognise popular plays which most irregularly mingled comedy and tragedy, brought upon the stage men of all ranks, and trusted rather to variety and movement than style and development of plot. But by 1580 the drama had become the common form of entertainment, for citizen and courtier alike—and a national type was forming itself. Experiments after the fashion of Seneca like *Gorboduc* had failed. The Interlude and Morality were dead or dying. In place of all was arising a type which, while borrowing from the classical drama the division into Acts and Scenes, and many lessons in

the art of Plot and Poetry, retained the pointedness and humour of the Interlude, and the freedom of movement, the almost epic treatment and the wealth of characterisation of the Miracle-Play.

The type was still somewhat unshapely, bearing obvious marks of its composite origin. Fixed metre it had none, for example. Side by side might be found rhyming couplets of the old iambic heptameters ('fourteeners,' the metre of Macaulay's Lays): the dog-grel anapæstic tetrameters: stanzas of varying form: and even, in plays of the more classical type, such as *Gorboduc*, what claimed to be blank verse, which Surrey had introduced as the English equivalent of the statelier metres of Latin poetry.

At this point a new divergence began. In the decade of 1580 to 1590, a little band of University men became conspicuous in the production of plays. Marlowe, Greene, Peele, Lodge and Nash were

**The
University
Wits.**

all men of genius, trained in classical literature, but nearly all of them men of a Bohemian life. They brought to their work a spirit of daring and of poetry hitherto wanting. If it often produced mere bombast and rant, it often struck forth verses of a force or charm never yet associated with the stage. If allusions to the classics from which they had learnt their art were too abundant in their verse, at least the classic ideal of form and beauty moulded it. And they were the first to show that for the British drama blank verse was the true medium. It was they who first applied blank verse to plays for the people. Marlowe's 'mighty

line,' which gave to blank verse at once a flexibility and a richness of sound unknown to it before, is usually treated as the pioneer of this revolution. But Peele's smooth and gently flowing versification, at a still earlier date, deserves notice, and though Marlowe's pre-eminent genius makes his influence the weightiest in this matter, that of the whole group was after some hesitation thrown into the same scale.

To them, too, may be ascribed the origin of the English tragedy. Attempts had been made before, but the first tragedies that are still read except as curiosities are Marlowe's *Tamburlaine* and *Dr. Faustus*. Passion has found an utterance. And the action takes place before the spectators instead of being merely reported to them. The Greek devices of messenger and chorus lose their importance. The English drama for the first time attains to the level of poetry and claims for itself the service of energy and style. The appearance of Marlowe's *Tamburlaine* about 1586 may be taken as marking the epoch of this revolution.

Such a movement could not fail to provoke opposition. And the dramatists of the day fall into two classes according to their relation to it.

Professional habits are always slow to change.

The Actor-Playwrights. Hitherto the plays acted by a Company had usually been written by one of the Company. These actor-playwrights clung tenaciously to their old ways, and continued their doggrel and fourteeners, despite the example of Marlowe and Peele. To this class at first Shakespeare it would seem attached himself. The

movement gradually however overbore all resistance. Shakespeare yielded to the influence of Marlowe completely for a time, though he soon was able to make the lessons Marlowe had taught serve his own individuality, combining in his mature work the freedom of style, the easy naturalness of language, the suitability for stage representation for which the actor-playwrights had contended, with the high ideal and stateliness and metrical appropriateness of Marlowe's writing.

Greene in addition to the support he finally gave to Marlowe's adoption of blank verse

Greene. contributed himself other elements to the development of the Elizabethan drama. It was his authority perhaps above all that secured recognition for the combination of the humorous and the serious in the same play. And to him may be traced the practice of weaving together into the same play two or more plots. But the honour of originating this device he must share with Lyly—who also first showed the parts prose and songs might legitimately play in the drama.

The influence of the Italian imitations of the Classical drama upon England has already been referred to. But the English drama owed more to Italy than this. That country was for four centuries the literary guide of mediæval Europe—but at no time was its guidance recognised in England more than in the Sixteenth Century. The Italian drama was the first to break away from the leading-strings of antiquity, and there

**Italian
Influences.**

is evidence that in the light comedies of Florence and Siena, Shakespeare found suggestion and inspiration. Two forms of the drama, the pastoral play and the tragicomedy, which we connect inseparably with Shakespeare's name, the English stage borrowed direct from the Italian, where they originated about 1570.

To two other forms of Italian literature the English drama owed more. The earlier of these in date of birth was the Tale or Novel. Boccaccio's name naturally springs to our mind in this connexion, but he was but one—and indeed scarcely a typical one—of a great number of writers who set forth in a lively manner incidents of every kind.

The second was the Romance, which, originating in France, had found its highest developments in the Romantic Epics of Ariosto and Tasso. The ground had been well prepared. Among the ideals of chivalry, two especially had been carefully fostered—ambition of exploits in arms, devotion to the lady-love. This latter was even unhealthily nurtured and popularised through the sentimentalism which from Petrarch's days permeated so many parts of Italian literature, and which was an element common to the Romance and to many of the tales and novels already referred to.

These Tales and these Romances corresponded in Elizabethan England to what we should call the reading of the age. Translations of them either direct or through the French were in the hands of the readers of the time. Their matter was repeated to those

who could not read. Long before Shakespeare wrote *Romeo and Juliet* other playwrights had seen the dramatic possibilities that lay within them. The Italian Novel became a favourite resource of writers in search of a plot. With its advantages this influence had its drawbacks. Sir Philip Sidney points out how under it the actor-playwrights produced dramas that were wanting in almost all that distinguishes the drama. Taking as his model the classical type he contrasts the long stumbling progress of their romance-plays with the clearly defined movement of a true drama. With the unity that is given to the latter by the relation of every part to the *catastrophe*, the minor incidents treated by the way in the former and its digressions were absolutely incompatible. As with the other points in dispute between the actor and classicist schools of playwrights, this also was tending to a happy compromise in the treatment of Marlowe and his group, before Shakespeare attained to any eminence upon the English stage, and like them, too, it found in him its final solution.*

* Not long ago on the London stage a revival of the old Romantic Play was attempted. Dramatisations of the stories of *King Arthur* and *Don Quixote* which were in their essential features of this type had for a time some vogue. In contrast with the ordinary play which is concerned with the unravelling of a knot, and in which each character has its part in that unravelling, these were devoted rather to the relation of the story of a central personage, minor personages as in real life entering into the action and passing out of it only incidentally.

Among the types of play already struck out by Shakespeare's predecessors were two **Histories.** others in which his genius was afterwards to win some of its greatest triumphs—the Chronicle and the Classical Historical play. The exact origin of these it is hard to discover. The object of imparting instruction may well have contributed to it. At the same time the subjects bear a superficial resemblance to the romances, which may have encouraged their dramatisation. The existence of these types must be included in Shakespeare's debt to his predecessors. Chronicle-plays had long been in vogue when Marlowe's *Edward II* did for them what his other plays had done for Tragedy. From the treasure-house of dramatic resources contained in Ancient History Lyly, Lodge and many another had repeatedly drawn. But it was reserved for Shakespeare to show what might be accomplished on these lines by a dramatic genius who had steeped his mind in the narratives and picturesque language of Holinshed's *Chronicles* (1577, 1587), and North's Translation of Plutarch's *Lives* (1580).

THE WORKS OF SHAKESPEARE.

Having now before us the framework of Shakespeare's life and also the general character of the drama when he first became connected with the stage, we may turn to a consideration of his works, and attempt to trace the development of his mind as therein revealed.

To this end it is essential that we should ascertain as far as possible the order of those works. This task might conceivably have been much greater than it is. For, as we have seen, plays were not at first regarded as literature. On the contrary they were treated as part of a theatrical Company's stock in trade, to be jealously preserved for its exclusive use. Hence their authorised publication was usually delayed as long as possible after their composition. During Shakespeare's life few, if any, of his plays were published with his sanction. It is to the desire of his friends for his posthumous fame that we owe the collection and publication seven years after his death of the plays which the Company with which he had been connected had hitherto kept in manuscript. The date of authorised publication therefore is of no assistance to us in fixing the chronology of his plays.

Fortunately for us however, though neither Shakespeare nor his Company gave his plays

**Evidences of
Date.**

1. Publication.

to the press, others saw their interest in doing so. Unscrupulous printers and others found means to turn the popularity of his plays as acted to their advantage. In one way or another they obtained copies of some of the plays and printed them for sale. Seventeen plays were thus given to the world—these editions being 'surreptitious or stolne' as his friends complained. The date of such a pirated copy is manifestly of some guidance to us, though we cannot argue that the play was even recent when it was printed.

Nor is other external evidence lacking. From

**2. External
allusions.**

notices in the diaries, and allusions or quotations in the writings of contemporaries we may often fix a point before which a play was produced. The most important aid of this kind is derived from a work called *Palladis Tamia* published in 1598 by Francis Meres. In a chapter comparing English poets with those of Greece and Rome he writes as follows:—"As the soule of Euphorbus was thought to live in Pythagoras, so the sweete wittie soule of Ovid lives in mellifluous and honey-tongued Shakespeare; witnes his Venus and Adonis, his Lucrece, his sugred Sonnets among his private friends, &c.—As Plautus and Seneca are accounted the best for comedy and tragedy among the Latines, so Shakespeare among the English is the most excellent in both kinds for the stage; for comedy, witnes his Gentlemen of Verona, his Errors, his Love labors lost, his Love labors wonne, his Midsummer's night dreame and his Merchant of Venice; for tragedy, his Richard the 2, Richard the 3, Henry the 4, King John, Titus Andronicus and his Romeo and Juliet.—As Epius Stolo said that the Muses would speake with Plautus tongue, if they would speak Latin; so I say that the Muses would speak with Shakespeare's fine filed phrase, if they would speake English."

Since therefore the plays mentioned in this extract were already in existence in 1598, this date is one of the chief landmarks in the field of Shakespearian chronology.

We are further aided by allusions in the plays of Shakespeare to outside events or to

3. Internal allusions.

other works whose date is known.

The reference in *Henry V* to Essex' absence in Ireland already mentioned and the quotation in *As You Like It* from Marlowe's *Hero and Leander* may serve to illustrate this source of help.

So far we are on safe ground. We step however

4. Higher criticism.

upon what is less certain when we

attempt to apply the principles of the

'higher criticism' to the determin-

ation of the dates of Shakespeare's plays. These principles involve the examination of the spirit, language, style and versification of the plays, with a view to the discovery of the changes of the writer's mind and habit at different periods, and the assignment of each play to the appropriate date, after comparing it with others in regard to these features.

This criticism must take account both of the matter

and of the form of the plays. It will

(a) Mental and Moral.

endeavour to detect progress in power

of characterisation, in the expression of

passion, in constructive skill, in dramatic art. It will lay its finger upon differences of tone, of moral sensitiveness, of mental grasp. It will trace development in the knowledge of human character and of the world at large. Variation in these points may be conspicuous, though incapable of tabulation.

Formal and metrical variations are scarcely less important. Criticism must mark changes in the diction and style, in the verse-structure and metre of the plays. Of late special attention has been given to these last two points, and the Metrical tests have engrossed a disproportionate amount of scholars' care.

The main Metrical tests may be enumerated as follows :—

- (1) The use of doggrel and stanzas.
- (2) The proportion of rhyming lines.
- (3) The use of Alexandrines—iambic hexameters.

(4) The proportion of *end-stopped* lines, *i.e.*, of lines where a pause in the sense coincides with the close of the line ; as contrasted with *run-on* lines where the sense passes on without a break from one line to the next. [This running-on is sometimes called *enjambement*.]

E.g. Now all the blessings

Of a glad father compass thee about.—

Tempest, V. i. 179, 180.

(5) The proportion of '*double endings*,' or '*feminine endings*,' *i.e.*, where lines end in an extra syllable after the close of the fifth foot.

E.g. These two young gentlemen that call me father.—

Cymbeline, V. v. 329.

(6) The proportion of '*weak endings*,' *i.e.*, instances where in the final foot (the fifth) of the line, the second half is a monosyllabic particle belonging in sense to

the next line, and not strong enough to bear either emphasis or pause.

E.g. The gods throw stones of sulphur on me, if
That box I gave you was not thought by me
A precious thing.—*Cymbeline*, V. v. 241—3.

(7) The proportion of '*light endings*'—similar to weak-endings, but in them the final monosyllable is a rather stronger word, such as a Personal or Relative Pronoun, an Auxiliary Verb, &c.

E.g. The very instant that I saw you *did*
My heart fly to your service.—

Tempest, III. i. 64.

Now the use of doggrel and stanzas and the predominance of rhyme were typical of the actor-playwright school which Marlowe's influence destroyed. The frequent use of the Alexandrine was a device of the earlier dramatists for variation of their metre when their blank verse was stiff through the prevalence of end-stopped lines. Run-on lines, double-endings, weak-endings, light-endings are all innovations marking a growing mastery over blank verse and desire for liberty from the rigid rules which bound it in its earlier days. These tests then obviously furnish some general guidance to the chronology of the plays.

This higher criticism has little difficulty in finding matter for its consideration. No one
Illustration. who compared, *e.g.*, *Love's Labour Lost* with *The Tempest* could fail to mark the difference between the elaborately ornate style, the conceits and classical allusions of the former and the directness of the latter; nor to see in the latter an easier hand-

ling of character and plot, a wider range of thought, observation, reflection and imagination, a profounder and maturer knowledge of life and a stronger feeling of its seriousness.

The differences of form are no less obvious than those of style and matter. Rhyme is a marked feature of *Love's Labour Lost*. It contains stanzas of many forms. Even where blank verse is used, the lines are regular, not to say stiff, the pauses fall monotonously at the close of the lines, and speeches usually begin and end with complete lines. In *The Tempest* all these features are changed. Rhyme scarcely appears. Prose and blank verse divide the play. The regularity of the iambic pentameter with its steady beat is frequently varied, in almost every manner possible; the sentences pass over from line to line; the pause falls elsewhere as frequently as at the close of a line; and speeches constantly begin and end in broken lines. These differences are so conspicuous that we can scarcely be wrong in assigning the plays to different stages of Shakespeare's life. In themselves they furnish a presumption that *The Tempest* is the later play, for they point to a more mature intellect, temper, judgment and taste, and a greater mastery over blank verse in its production. This inference is confirmed by all external evidence. A pirated edition of *Love's Labour Lost* is dated 1598. In the same year Meres mentions it in his list of Shakespeare's excellent comedies. On the other hand *The Tempest* contains references to books published in 1603 and probably to events of the year 1609, and no

reference to it has been discovered of a time earlier than 1613.

Moreover from what has been said about the pre-Shakespearian drama it will be clear that in the features in which *Love's Labour Lost* differs most markedly from *The Tempest* it resembles the earlier plays of the actor-playwright school. Thus by a combination of arguments based upon external evidence and critical considerations we have separated a play of an early period and a play of a late period in Shakespeare's dramatic career. These are now at our command as standards of comparison for others, and the resemblance in form, structure or spirit of any other play to either of these becomes entitled to consideration in fixing its date. Starting thus from a few known points, we may complete in this way with some approximation to the truth the chronology of Shakespeare's works.

The combination of the lines of reasoning above referred to may be said to have produced agreement among scholars in a broad classification of the plays into three or four groups corresponding to different periods of the poet's dramatic career.* Some,

**The Metrical
Test pressed
too far.**

*Dr. Dowden has admirably summarised the results of the work of a host of Shakespearian critics in the following paragraph (*Shakespeare—His Mind and Art*, p. 59):—

‘As characteristic of (Shakespeare's) early plays, we may notice (i) frequency of rhyme, in various arrangements; (a) rhymed couplets; (b) rhymed quatrains; (c) the sextain, consisting of an alternately rhyming quatrain, followed by a couplet (the arrangement of the last lines of his sonnets); (ii) occurrence of rhymed doggrel verse in two forms; (a) very

however, not content with this, have endeavoured to fix the chronology in fuller detail, by applying too mechanically the Metrical Tests already described. As compared with tests of matter, power and style these tests admit of arithmetical numeration. Any one, however lacking in critical insight, may count the number of run-on lines or double-endings in a play. It is far easier to say which of two plays has a greater proportion of light-endings than which shows the more profound knowledge of life. And sometimes there has been a tendency to treat the different results obtained from two plays of the same group by such calculations as enabling us to fix almost by rule of thumb the chronological relation between them. This, however, is to misapply these important tests. If in one sense their results are definite, as being capable of tabulation, in another they are but the roughest representations of results. At best they are but indications of æsthetic tendencies in the poet's mind, and in using them we are applying material measures to mental states.

short lines, and (b) very long lines; (iii) comparative infrequency of the feminine (or double) ending; (iv) comparative infrequency of the weak-ending; (v) comparative infrequency of the unstopped line; (vi) regular internal structure of the line; extra syllables seldom packed into the verse; (vii) frequency of classical allusions; (viii) frequency of puns and conceits; (ix) wit and imagery drawn out in detail to the point of exhaustion; (x) clowns who are, by comparison with the later comic characters, outstanding persons in the play told off specially for clownage; (xi) the presence of termagant or shrewish women; (xii) soliloquies addressed rather to the audience, (to explain the business of the piece or the motives of the actors), than to the speaker's self; (xiii) symmetry in the grouping of persons.'

Hence it is hazardous to argue that among the plays of any period the order of production may be ascertained by comparing percentages of the occurrence of certain marks. That in *Richard II* and *The Comedy of Errors* one-fifth of each play is in rhyme while in *The Tempest* and *Winter's Tale* rhyme is practically absent may show that the two former belong to an early period in Shakespeare's dramatic career. But that the rhyming lines in *Richard II* are 20 per cent. of the whole and in the *Comedy of Errors* are 21 per cent., surely cannot be relied on as proving the priority of either. The Metrical Test will also divide the plays into two great classes, those in which the light-ending appears and those from which it is absent, but it is insufficient to decide whether *The Tempest* in which it occurs 28 times in each 1,000 lines is earlier than *Cymbeline* where on an average it is found in each 1,000 lines 29 times.

For these variations are the result of artistic feeling, not of calculation. A peculiarity which at one period Shakespeare felt himself entitled to use only exceptionally or not at all he came to regard as a legitimate device and then unconsciously to habitually employ. It is a question of style—and style rejects tabulation as an exact criterion of its development. With regard to rhyme, where, if anywhere, such numerical tests might have been expected to give sound results, the arithmetical school themselves have to confess that their percentages fail to afford more than the most general indications of date.

The accompanying table* furnishes some of the data for tracing the gradual production of Shakespeare's work.

* Based upon that given by Dr. Furnivall in *The Leopold Shakspeare*.

	Percentage of Prose.	Percentage of Rhyme.	Percentage of Double End- ings in Blank Verse.	Percentage of Light End- ings.	Percentage of Weak End- ings.	Songs. Num- ber of Lines.	Date of First Publication.	Earliest known Allusion.	REMARKS.
Titus Andronicus	1.7	5.7	6.6	...	...	...	1600	1600	An adaptation by Shake- speare of an earlier play.
1 Henry VI	...	11.6	5.8	...	...	...	1623	1592	An older play retouched by Shakespeare.
Love's Labour Lost	39	38.1	1.6	...	...	32	1598	1598	Run-on lines 1 in 18; con- tains 3 sonnets and 194 'doggrel' lines and 236 lines rhyming alter- nately.
Comedy of Errors	13.5	21.4	12	...	...	...	1623	1594	64 alternates, 109 doggrel lines. Run-on lines 1 in 10.7.
2 Henry VI	14.7	4	9.9	...	...	...	1623	...	} Older plays revised by Shakespeare, perhaps in collaboration with Marlowe.
3 Henry VI	...	5.3	12.6	...	...	...	1623	...	
Two Gentlemen of Verona	19.8	5.6	13.4	...	...	15	1623	1598	16 alternates, 18 doggrel. Run-on lines 1 in 10.

	Percentage of Prose.	Percentage of Rhyme.	Percentage of Double End- ings in Blank Verse.	Percentage of Light End- ings.	Percentage of Weak End- ings.	Songs. Num- ber of Lines.	Date of First Publication.	Earliest known Allusion.	REMARKS.
Midsummer Night's Dream	23	42.8	3.3	...	...	63	1600	1598	158 alternates.
Romeo and Juliet	11.3	16.2	5.6	...	...	...	1597	1595	62 alternates, 2 sonnets.
Richard II	...	20.3	6.1	...	...	...	1597	1595 ²	
Richard III	1.5	5	15.7	...	...	...	1597	1595 ²	
King John	...	5.7	2.2	...	...	...	1623	1598	
Merchant of Venice	24.8	4.7	15.6	...	...	9	1600	1598	4 doggrel.
Taming of the Shrew	19.3	6.9	13.2	...	...	...	1623	...	
1 Henry IV	46.1	2.6	3.7	...	...	...	1598	1598	
2 Henry IV	54	2.3	1.4	...	...	15	1600	1598	
Merry Wives	89.5	2.2	14.1	...	...	19	1602	1602	
Henry V	45.3	3	17.4	...	...	8	1600	1599	1 sonnet.
Much Ado	74.6	2.5	20.6	...	...	16	1600	1600	
As You Like It	57.8	7	22.8	...	...	97	1623	1600	
Twelfth Night	54.1	4.4	19.9	...	...	60	1623	1601	
All's Well	48.7	9.4	18	...	...	12	1623	...	1 sonnet.
Julius Caesar	6.7	1.4	16.4	...	...	...	1623	1601	
Hamlet	30.7	2	24	...	...	60	1603	1602	
Measure for Measure	40.3	3.4	21.5	...	...	6	1623	...	
Troilus and Cressida	34	5.6	21.8	...	...	16	1609	1609	

Othello	16.5	2.6	24.2	25	1622	1610	2 weak endings.
King Lear ...	...	27.1	2.2	25.3	...	...	...	83	1608	1606
Macbeth...	...	7.5	11.7	24.5	1.3	...	...	...	1623	1610
Timon of Athens	...	25.3	8.6	16.5	1.3	...	...	...	1623	...
Antony and Cleopatra...	...	8.3	1.3	22.2	2.5	1.	6	...	1623	1608 ^p	Masque. Run-on lines 1 in 3.
Coriolanus ...	...	24.3	1.2	28.1	2.3	1.7	...	...	1623	1609 ^p
Pericles ...	...	17.5	12.7	8.3	2.7	1.3	...	...	1609	1608
Tempest...	...	22.2	.1	32.6	2.8	1.7	96	...	1623	1613	
Cymbeline	19.1	3.2	28.1	2.9	1.9	32	...	1623	1611	Vision. Run-on lines 1 in 2.5.
Winter's Tale ...	...	27.4	...	35	3.	2.5	57	...	1623	1611
Henry VIII	2.4	.6	43.4	1.9	1.5	12	...	1623	1613	Chorus. Run-on lines 1 in 2.1.

Applying to the settlement of the chronology of his plays all the tests available to us, we find that they fall into four groups corresponding roughly to four different periods in his dramatic career. Where literary considerations form so large an element in the argument, it is often impossible to determine exactly the interrelation of the various members of a group. It may also be that a play which on literary grounds claims to be counted as a member of some group was produced later than the rest of that group by a temporary reversion to an earlier type. Allowance being made for such elements of uncertainty, the following scheme may be accepted as an approximate representation of the order and date of Shakespeare's Works.

PERIOD I.—APPRENTICESHIP.

Titus Andronicus	... 1588	Two Gentlemen of Verona.	1592
1 Henry VI	... 1590	Midsummer Night's	
Love's Labour Lost	... 1590	Dream	... 1593
Comedy of Errors	... 1591	Romeo and Juliet	... 1593
2 Henry VI	... 1591	Richard II	... 1593
3 Henry VI	... 1591	Richard III	... 1594

PERIOD II.—MATURE ART.

King John	... 1595	Henry V	... 1599
Merchant of Venice	... 1596	Much Ado About Nothing.	1600
Taming of the Shrew	... 1597	As You Like It	... 1600
1 Henry IV	... 1597	Twelfth Night	... 1601
2 Henry IV	... 1598	All's Well that Ends	
Merry Wives of Windsor.	1598	Well	... 1601

PERIOD III.—DEEPER PASSION.

Julius Cæsar	... 1601	Lear	... 1605-6
Hamlet	... 1601-2	Macbeth	... 1605-6
Measure for Measure	... 1603	Timon of Athens	... 1607
Troilus and Cressida	... 1604	Antony and Cleopatra	... 1608
Othello	... 1604	Coriolanus	... 1608

PERIOD IV.—SERENITY AND RECONCILIATION.

Pericles...	...	...	1608	Winter's Tale	...	...	1611
Tempest...	...	...	1610	Henry VIII	...	...	1613
Cymbeline	...	...	1610				

In the first period Shakespeare was only learning his art. His first work would seem to be that of retouching the plays of others. As one of a company of actors he knows the fashion of the day and follows it. Hence it is that the earliest play associated with his name is *Titus Andronicus*, perhaps an adaptation of an earlier play, and one only presentable in the short period when horror and mutilation held the stage. His earliest comedy is in the style of the actor-playwrights, and it is only by degrees that Shakespeare assimilates the lessons of Marlowe's work. Mr. Swinburne speaks of 'his evil angel, rhyme, yielding step by step and note by note to the strong advance of that better genius who came to lead him into the loftier path of Marlowe.' Ere the period closed, he had learnt that in History-play and Tragedy at any rate rhyme could not compete with blank verse. And he, who in his earliest work had shown himself an opponent of Marlowe, at the end of the period has surrendered himself wholly, as his *Richard III* shows, to that great dramatist's influence. It is probable that the turning-point is to be found half way through the period, for not without reason it has been suggested that in 2 and 3 *Henry VI* both poets were concerned. Shakespeare is throughout the period rather the poet than the dramatist. This was

the period, it will be remembered, of his Poems, *Venus and Adonis* (1593) and *Lucrece* (1594), and the fact is suggestive. His Histories and Tragedies are rhetorical rather than dramatic, and his Comedies however exquisite want movement. But he has found his power. For one who before he was thirty had written *Midsummer Night's Dream*, *Romeo and Juliet* and *Richard III*, Comedy, Tragedy and History could have no task too great. Whatever his relations to others in regard to Tragedy, he had found a new field for Comedy in the combination of the charm of romantic fancy with the effect of a light and sparkling mirth. Much as Marlowe had taught him in other points, he could teach him nothing in Comedy.

**Second
Period.**

The second period is that in which Shakespeare shows himself most thoroughly in command of his powers. His apprenticeship is over. He has stripped off the faults of youth and immaturity, and as yet has not been brought face to face with the existence of problems or passions beyond his power of facile expression. The romance of life filled his mind ; the spring was in his blood. At the same time he has learnt the secret—which neither Marlowe nor Jonson ever learnt—that no man is merely the embodiment of *one* quality or humour or passion. His characters have become living men and women, many-sided, not to be hit off in one word of description, nor narrowed down to one interest.

Hence to this stage belongs the perfection of romantic comedy and of bright history-drama, for

lucid style, buoyant spirits, and characterisation under its lighter aspects could go no further than in such plays as *Henry IV*, *Henry V*, *The Merchant of Venice* and *As You Like It*. And although not a single so-called Tragedy belongs to this period, such figures as King John, Arthur, and Shylock reveal to us that to the poet are being opened the recesses of passion. Moreover the sudden fall from the light-heartedness of *Twelfth Night* into the cloudy world of *All's Well* points to troubles in the poet's life, which would account in no small degree for the profounder thought and more serious tone of the next group of his plays.

The third period of Shakespeare's life produced those plays which have given him his
Third Period. reputation as The Thinker. Alike in thought, passion, style, there is strain. The poet we feel is putting forth all his strength in a struggle with the mysteries and problems of life. The easy mastery of his second period is gone; he is attempting mightier tasks now—tasks not to be accomplished without supreme effort nor without some disorder or distortion. This is most clearly marked in *King Lear*, in which passion and mystery are at their height.

This is the period of Tragedy. The names of Hamlet, Othello, Lear and Macbeth suggest varied passions at high tension. In the historical plays of the period we find the same character. Passing from the English chronicles Shakespeare chooses as his subjects those large characters of Greek and Roman history whom the world has been fain to regard as the very

embodiments of the various passions. Thus he provided himself with what seemed a wider stage for the display of ambition or love or misanthropy than he could find in the England of the Plantagenets. This keenness and largeness of feeling shows itself even in the comedies of the period. *Measure for Measure* and *Troilus and Cressida* have none of the buoyancy of their predecessors. In both all the surroundings are depressing. The romance of life is absent or delusive. The world is corrupt, good is weak, man and woman are faithless. It would seem that Shakespeare himself was passing through temptations to misanthropy such as he depicts as overwhelming Timon.

In the fourth period he has been 'brought out into a large room.' The oppressive atmosphere is below him; the problems that haunted him have been laid; he has fought his doubts and gathered strength. Peace has come to him through victory—battle-purchased. He has learnt the lesson that forgiveness and reconciliation are the healing influences of life. He chooses for his subjects no longer the clashing of will with will, the unbending resolution of a high spirit, the persistent pursuit of revenge, but the victories of patience and of self-control and pardon. Neglecting *Henry VIII*—its doubtful position and the circumstances of its production permit this neglect—we may well see in Shakespeare's last three plays, *The Tempest*, *Cymbeline* and *The Winter's Tale*, the wisdom learnt by an experience of life in many

**Fourth
Period.**

aspects—the knowledge, bought by many a defeat and by many a disillusionment, that far above all self-assertion and all triumphs of personal ambition or revenge is peace on earth, good-will to men.

In this review of Shakespeare's works no mention has

The Sonnets. yet been made of his *Sonnets*, though many of them are unsurpassed in beauty of poetic style and fancy or in richness of thought. There is much that is obscure about them, but what is known will throw light perhaps upon the development of Shakespeare's work. Some at least of them were in existence in 1598, for Meres mentions Shakespeare's 'sugred sonnets among his private friends.' They were not published till 1609—and then probably without their author's sanction. That their production was spread over several years is clear from their subjects and from express statements within them. They reveal to us some of the deep waters through which Shakespeare passed and show us how he bought some of the experience which speaks to us in his Plays.

The main motive of the first and larger group is Shakespeare's love for a certain *Will*. The relations between them are not always smooth. Will robs him of his mistress, encourages the poet's rivals, falls into vice, breaks away from him, but finally returns to him. Yet Shakespeare loves him throughout with a love like that of a lover for his mistress.

The smaller group is addressed to a dark mistress of the poet's, a married woman, false to her husband and false to him. She corrupts his friend *Will* and takes

him from him. Shakespeare is conscious of the sin of his connexion with her, at times loathes himself and her on account of it, but cannot tear himself away. Such in brief is the picture presented by the sonnets.

The dates of the sonnets unfortunately are unknown. Some have thought that this whole page of the poet's life was closed in 1598 or 1599, and that the dismissal of Falstaff by Henry V at the close of *2 Henry IV* marks Shakespeare's definite break with the life of looseness, the ill results of which he had seen in Marlowe, Greene and others. More probably we may trace in the tone of such plays as *Measure for Measure* and *Troilus and Cressida* the gloom and bitterness born in him of the 'hell of time' which his separation from *Will* caused to them both. If this be so we can well understand the contrast between plays of the third and the fourth periods. *Troilus* is the product of a sinful soul, disillusioned and bitter; *Cymbeline* that of one which has escaped from the bonds of its sin, self-controlled, healed by pardon and sweetened by the love of what is pure.

Thus as we look back over Shakespeare's life as revealed to us mainly in his works,

Retrospect. we can trace his progress from the harmony of superficial views of life through discord to the harmony of knowledge. In *The Tempest* (V. i. 183) Miranda, in her ignorance of the world, seeing for the first time a company of men, exclaims 'How beauteous mankind is. O brave new world that has such people in it.' Prospero

who has tasted of the wrongs and disorders of life has gained, by knowledge and self-mastery, a peace of mind that makes the world even richer to him than to her. Such a contrast is there between the poet of the earlier plays and the poet of the latest. The virtue of the latter is the virtue gained by conflict and stablished by victory. His wisdom is a true knowledge of life that has faced its problems and met its doubts. His buoyancy is that of the man who has known the utmost that evil can do and from its defeat has assured himself in hope. His serenity is a peace that has conquered bitterness. His confidence rests not on an easy insensibility to sin but on the eternal goodness and the mercy that pardons. In a word, intensely human as he has shown himself throughout, sensitive to every influence that appeals to men, he comes forth from the test a *man*—to enjoy the peace of the victor, the knowledge of him who has *learnt*, the rest of the pardoned.

THE THEATRE IN SHAKESPEARE'S TIME.

To-day Shakespeare's plays are read by multitudes who never see them on the stage, and not improbably they find their warmest appreciation among this class. But their form was moulded by the fact that they were written for stage presentation, and a knowledge of the character of the theatre of Shakespeare's days is almost indispensable for a full comprehension of his work.

The development of the theatre during his life-time—well-nigh from its infancy to its maturity—was so rapid that there is some difficulty in forming a picture which may accurately represent the theatre as it was at any definite date. A general description, together with a rough statement of some of the changes, may however be attempted.

The Players.

At the date of Shakespeare's birth there were probably no buildings appropriated to the performance of plays. As yet indeed the play had scarcely established itself as a form of regular or popular entertainment. Its attraction and influence however are evidenced by the fact that the Council had thought it necessary on Elizabeth's accession to prohibit the performance of plays till they had assured themselves that there was no risk of any resistance to her authority which seditious plays might encourage. Even when the country was settled, the profession was hedged in by edicts forbidding plays to touch on politics or religion, and requiring that performances should be allowed only under license of the higher local authorities. Certain noblemen however secured general licenses for their private companies, and the profession became recognised. Elizabeth's love of amusement had its influence in this development. Her courtiers vied with one another in providing entertainment for her, and from them the contagion of the stage spread through the community. It is probable that never since then have the different classes of English society mingled so freely together

as they did in Elizabeth's days. Men lived out of doors as they do not to-day. The secluded home-life which is so marked a characteristic of England to-day was unknown then. Londoners took their meals together regularly at ordinaries and taverns. The houses of the great were open as they are not now. Noblemen had their followers who depended on them for maintenance and sustained their quarrels. Any man who brought news or could excite interest was welcome anywhere. And though the achievements of English enterprise show us what Elizabethans were capable of, it is probable that never were there in proportion more persons idle or with leisure, glad of any entertainment to wile away the day, than in the London of Shakespeare. Thus the social conditions of the age favoured the growth of play-going in many ways. The Companies of players accordingly soon found their profit in a wider field than their patrons' households or the Court. They turned to the people and began to give public performances; only however to meet with opposition from the Common Council, the governing body of the city of London.

In 1563 an outbreak of plague swept away over 20,000 of the population, and the
**The Growth
of the Stage.** Common Council forbade all performances as likely to spread the infection.

The Corporation was Puritan in its tendencies, and looked with suspicion on the gathering of crowds at the inns and taverns where the players acted, as tending to immorality and thieving. Their economic instincts were violated by the sight of good money

being wasted on play-going; they traced its disturbing effects upon their prentices; and noted how the processions of the players interfered with traffic. These causes of dislike, along with the fear of fire and above all of the plague, led them to restrict play-acting as much as possible. Again and again in time of the plague it was prohibited within London. But in spite of all these difficulties the fashion grew. The Court and Privy Council encouraged it, even in defiance of the London Corporation. And by the time that Shakespeare left school there were at least half a dozen places within the City where plays were constantly performed. Some at least of these were the courtyards of inns, fitted up temporarily or permanently for the purpose. From 1572 dates the first use of the word *theatre* in its modern sense. In 1575 a compromise was effected with the Common Council, by which it was provided that performances should be permitted in public play-houses within the City when the death-rate was below 50 a week, subject to the requirement of a license and the contribution by the owners of the houses of half the profits towards the relief of the poor. The restraints of the City Council upon acting within the City led to the erection in 1576 of two play-houses 'in the Fields' just outside its limits. These were *The Theatre* and *The Curtain*, both North-east of the City. The former became the headquarters of the Earl of Leicester's Company, the latter of that of the Lord Admiral. Opposition however still followed the players. In 1579 broke out a pamphlet-war concerning the influence of the

stage, in which the attack was led by Stephen Gosson, who had been a dramatist himself. The Common Council continued to put every possible hindrance in the way of theatrical development, and even the Privy Council found it necessary at times to adopt repressive measures. The two Companies above mentioned however maintained their position. They were able to secure freedom for the practice of their art on the ground that their competence was necessary for the entertainment of the Queen. Shakespeare may perhaps, as it has been suggested, have been connected at times with other Companies, but it is with the Company of which the Earl of Leicester, Lord Strange and the Lord Chamberlain, Lord Hunsdon, were successively patrons, the Company of *The Theatre*, that he was mainly associated. The reputation of this Company was higher than that of any other. Besides Shakespeare, it contained Richard Burbage, the great tragedian, and William Kempe, the great comedian of the day. In 1596 *The Theatre* was closed. Burbage bought a building at Blackfriars which he transformed into a play-house, but when the *Globe* was finished in 1598-9, the Company made that its head-quarters. This was on the south side of the river, outside the jurisdiction of the City authorities. It stood in a neighbourhood of slums, but was easily accessible by boat up the Thames, then the great thoroughfare. The convenience of a site on the south bank of the river had been proved by

The Theatre.

The Rose and *The Swan*, erected in 1592 and 1596 respectively; and the migration of Burbage

was soon followed by that of the rival Company under Alleyn from *The Curtain* to *The Fortune*, in the same direction. All these were regarded as private theatres. *The Globe* was circular or octagonal in plan. In construction it followed the form of an inn-yard, rather than of the classical amphitheatre, the galleries being arranged in three storeys one over the other, like the different 'floors' of an inn. These were covered by a thatched roof, but the rest of the house was open to the sky. At one end of the floor was the stage, which was slightly raised upon timber supports. At its back was the actors' room. The whole was built of wood and lath and plaster, exposing it to the conflagration which destroyed it in 1613. The size of *The Fortune*, 80 feet square outside, 55 inside, may give us some indication of that of *The Globe*. The sign of the latter was Atlas supporting the globe, or 'Hercules and his load' (*Hamlet*, II. 2. 379).

As regards the scenery there is considerable controversy. Some, emphasizing certain satirical criticisms of Sidney and other Classicists, have maintained that Elizabethan theatres were almost devoid of stage property. They have drawn a picture of performances in which almost the only assistance to the spectator's imagination was a board on which was chalked the name of the place where the action was supposed to be passing. But this view can scarcely be defended. It is known that in the earlier years of Elizabeth's reign the Queen's Yeoman of the Revels kept an 'Acting-Box' in which were stored masks, dresses, and other apparatus for giving

Scenery.

verisimilitude to the Masques and pageants of the Court, and that, as occasion required, its contents were hired out to students and others all over the country. Indeed the house bought by Burbage at Blackfriars was this very store. It can scarcely be doubted that though no one was more conscious of its inadequacy than Shakespeare (see Prologue to *Henry V*), scenery not only fixed but movable was used as profusely as possible during the latter part at least of his connexion with the stage. There were certainly trap-doors. A survival of the old inn-yard days when the inn-window overlooked the stage was the existence of a smaller stage at the back of the stage proper and raised above it, on which might be presented interludes like that in *The Tempest* or from which actors might speak as from balconies or battlements. In front of the stage were curtains, drawn from the sides. The stage-floor was covered with rushes. Sometimes if a tragedy was enacted, the theatre or at least the stage was hung with black.

A performance was advertised beforehand by bills in the city, and during its continuance by a flag on the roof. Three 'flourishes' of a trumpet heralded the opening of the performance. If there was a prologue it was then delivered, convention requiring that the actor should assume for this purpose a black velvet cloak. The female parts were played by boys, no woman being allowed on the English stage till after the Restoration. Between the acts a band played, the clown jested, and the audience fell to eating, card-playing and

**The Perform-
ance.**

smoking. When Shakespeare first came to London it was customary for the clown or comedian to remain on the stage during the acts, and eke out the author's wit by his own extempore jokes or even converse with the audience, but with the growth of the drama this barbarism died out (see *Hamlet*, III. 2. 43). At the close, an epilogue might be delivered by one of the actors, and finally all knelt upon the stage and joined in a prayer for the monarch or patron of the Company.

Performances at first were allowed only on Sunday, and then only after even-song was over. But the former restriction soon became a dead letter. The Sunday plays were an abomination to the Puritans who called them 'the devil's services.' Later attempts to prevent by law Friday and Saturday performances also failed. But though performances soon became daily, they appear to have seldom commenced till the 'evening' service in the churches was over. Three o'clock seems to have been a usual time for commencing. In public play-houses no lights were allowed. In private theatres also the performance generally was from about three to five or six, for the crowds from the city would wish to return before dark; but we read of performances in these later in the evening, when the theatres were lit by candles or oil.

Almost every class was represented in the audiences.

The Audience.

The young men of fashion were allowed seats upon the stage where they showed off their dress and manners to the world. Ladies came masked. Citizens were there

with their wives. Their prentices made the theatres their resort too constantly for their masters' satisfaction. The taste for the theatre seemed an almost universal mania. The population of London then may be estimated at an eighth of a million; yet it has been calculated that in James I's reign it contained as many theatres as it does now when its population is almost forty times as large. It was stated that 'between March and July 1592, ten thousand people saw the First Part of Henry VI.' During Elizabeth's reign the prices of admission ranged from a penny to a shilling, but the maximum seems to have risen soon after. Sixpence seems to have been the usual price for the city respectability. Twopence admitted to the top gallery, and a penny to the floor, where 'the groundlings' stood as best they could, crowded in front of the stage. A continental visitor estimated a night's takings at £10 or £12, 'particularly if they act anything new, when people have to pay double.'

Originally the players as we have seen were the 'servants' of some nobleman and must have been paid by him. The opponents of the stage reprobated the idea of making acting a 'trade,' but with the growth of its popularity the Companies would probably find in the custom of the public a more profitable source of income than in the generosity of their patron. Especially when a number of actors combined to build a theatre would the commercial side of their profession become marked.

This aspect of the matter cannot be better described than in the words of Miss Bateson (*Social England*,

III. 570) :—"The average daily expenditure on a dramatic performance has been estimated at forty-five shillings; a new play was known to cost £6 13s. 4d., though a private theatre would be willing to give double that amount. The data concerning actors' salaries are not precise, but it appears that the takings were divided into shares and fractions of shares; the master-sharers or proprietors of the theatre got a certain proportion of shares, others three-quarter or half shares, and the poorest actors or hirelings about 6s. a week, according to Gosson's 'School of Abuse,' 1579. Malone estimated that a good actor might get £90 a year (an outside estimate). Sweet bully Bottom's 'Sixpence a day in *Pyramus* or nothing' was to be a pension for life, such as Preston got from the Queen for his acting in the play of *Dido*, at King's College, Cambridge."

From time to time these Companies went on tour. In 1601 it would seem that being excluded from any share in the Christmas festivities of the court, for their support of Essex' rising, and suffering from the competition of the child actors of the Chapels Royal, Shakespeare's company travelled extensively, even as far north, it has been argued, as Aberdeen. (*Hamlet*, II. 2. 343).

From the very first a strict censorship of plays was maintained. To the Master of the Revels fell this office, but in 1581 a clergyman was associated with him for the better prevention of offences against morality or religion. In 1603 was passed an Act to prevent the abuses of

players, aimed against the profanity and personalities which were invading the stage. The Puritans complained with reason of the attacks upon them in the plays of the period—Shakespeare's are a remarkable exception—and continued their censures of play-going and play-acting. The *Histriomastix* of William Prynne (1633) and the closing of theatres under the Commonwealth may be regarded as expressions of the same Puritan spirit which prompted the Common Council of Elizabeth's days to oppose the extension of playing in London.

SHAKESPEARIAN CRITICISM.

Shakespearian Criticism is of two kinds—textual and literary. These have often, perhaps usually, overlapped, but in this short sketch it may be convenient to treat them separately.

I.—Textual.

The textual criticism may be dealt with first. The story of the text of Shakespeare begins with the **Quartos**. These were editions of single plays in quarto form. Seventeen plays were thus produced before any collected edition was published. The character of these *Quartos* as they were called is uncertain. Some of them appear to have been printed from the poet's own manuscripts. Some are manifestly very imperfect, and would seem to be based on the notes of some spectator, eked out from surreptitious perusal of the prompter's copy or of some of the actors' parts. It has even been suggested that the note-taker's gaps were supplied by some

hired versifier, but this is doubtful. In some cases (e.g., *Hamlet*) it seems as if a publisher after pirating a play came to terms with the Company and with their assistance issued a revised edition. Probably after 1600 the poet himself sanctioned the publication of none of his plays, and from about 1604-5 it would seem that his Company exercised special care to prevent their monopoly of them from being invaded. For few new plays after that date appeared in Quarto. Some of those already published in this form however passed through edition after edition, even after the official collection had appeared. Thus between 1597 and 1634 eight Quarto editions of *King Richard III* saw the light; and Quartos of *The Merchant of Venice* and *King Lear* appeared as late as 1652 and 1655 respectively.

In 1623, in order as they said 'to keep the memory of
The Folios. so worthy a friend and fellow alive as
 was our Shakespeare,' John Heminge
 and Henry Condell, two members of the Company to
 which he had belonged, published a collection of 36
 of his plays—all those now usually included among
 his works except *Pericles*. This from its form is known
 as the FIRST FOLIO. It was dedicated to the Earls of
 Pembroke and Montgomery, who had shown their
 high appreciation of the plays as acted. The editors
 denounce earlier editions—the Quartos—as 'stolen
 and surreptitious copies maimed and deformed by the
 frauds of injurious impostors that exposed them,' but
 in some cases they follow the text of the Quartos. This
 is the most important edition of the plays. The SECOND

FOLIO was published in 1632 and was a reprint with some improvements and some misprints of the *First*. The THIRD FOLIO followed in 1663 and 1664. In this *Pericles*, and six other plays, wrongly attributed to Shakespeare, found room. The FOURTH FOLIO, published in 1685, followed the Third with some alterations for the better or for the worse.

With the publication in 1709 by the dramatist Nicholas Rowe of his edition of Shakespeare's plays for popular reading began the long series of emendatory editions. Unfortunately he based his text on the Fourth Folio which was in many respects the worst, but he removed some of its corruptions and made some sensible conjectures. His object was to make Shakespeare better known, by presenting to the public a fair text of the plays and a sketch of his life. To compare the old editions and publish a critical edition of the text was beyond his aim.

This was the work which Pope claimed to have done (1725). He first collated the Folios and the Quartos. Painstaking research was not Pope's forte, and his merit lies rather in the idea than in its realisation. His treatment of the Quartos was arbitrary. He included or omitted their readings according to his own judgment of what was appropriate. He modernised and 'emended' without restraint, applying his own 'correct' theories of language and versification to Shakespeare's lines.

Pope thus left to others the real foundation of a critical school of Shakespearian students. His place

was taken by Louis Theobald, who, having shown in his *Shakespeare Restored* (1726) how far Pope's work differed from his professions, published in 1733 his own epoch-making edition of Shakespeare. He brought to his task great industry, acute insight, and a considerable knowledge of the history of the English language and of Elizabethan literature. He set himself to treat Shakespeare as if he were a 'corrupt classic,' to collate the early copies of the plays, and to restore therefrom the original text. Making the First Folio and the Quartos his main authorities, he professed to make no conjecture except where they could be shown to be corrupt. If too often he satisfied himself too easily of their corruptness, his conjectures are always acute and in many instances have been universally adopted.

Sir Thomas Hanmer the next editor (1744) was an amateur who contributed little but some fanciful conjectures to the growing study. And Bishop Warburton (1747) was prevented by his innate arrogance from adding to it anything of value but the influence of his reputation as (would-be) Dictator of the Literary World. Dr. Johnson (1756—1765) as might have been expected followed so far as his physical defects permitted him the methods of Theobald, though his conservative instincts led him—often with success—to defend many original readings which that brilliant conjecturer had treated as corrupt.

A great step forward is marked by the next name on the list of editors—Edward Capell. From 1745 onwards he worked at his task, making no sign till in

1768 he produced his 'Text of the plays, which was followed in 1774 and (after his death) in 1783 by a wealth of comment and illustration. He devoted himself especially to the Quartos, seeing in them surreptitious copies of genuine manuscripts. All of them he collated, and upon them he based his text. Hitherto whatever emendations they might introduce, all the editors had made the text of Rowe their starting-point. Capell set the example of going back to the original copies for this. He first traced the relation of the Folios to the Quartos. He, too, first collected and published any of the books from which Shakespeare derived his plots and other writings which influenced his work. And he, too, was the first to set forth the principles of the versification of Shakespeare, thus checking the growth of such conjectural emendation as Pope's metrical canons had led him to adopt.

Almost all subsequent textual criticism of Shakespeare has been on the lines laid down by Theobald and Capell. Capell's ideas were borrowed by George Steevens, who reprinted twenty of the Quartos and in collaboration with Johnson published in 1773 an edition which was for long regarded as the standard. But when Steevens in 1793 published his own edition he denounced 'servile and timid adherence to the ancient copies' and indulged in a license of alteration which contrasted strangely with his earlier conservatism.

A less brilliant but equally industrious and more trustworthy critic was Edward Malone. Besides setting the example of attempting to ascertain the chronology of the plays and confuting an outrageous attempt

by a certain W. H. Ireland to foist upon the literary world as Shakespeare's a body of forgeries, Malone did much to advance the textual criticism of his author. While insisting on the importance of the Quartos, he defined more clearly the relations of the Folios to one another, made better use of the First Folio than any previous editor, and worked out a text (1790) superior to any yet attained. The Variorum Edition of 1821, which, though published after his death by his friend Boswell, is practically Malone's work compiled from many sources, still retains its value despite the labours of so many scholars during seventy years.

Throughout this century the work of criticism has continued, but without any feature that calls for special remark. The chief English editors have been Chalmers (1805), Singer (1826), Knight (1843), Collier (1844 and 1853), Dyce (1857), Staunton (1860), Marsh (1864), Halliwell (1865), Wordsworth (1883), and Clark and Wright to whom we owe the splendid Cambridge Edition of thirty years ago (revised lately); and the popular *Globe* Edition (1874). Bowdler by his Family Edition (1818) added a new word to our language—*bowdlerise*, to expurgate. The Cambridge Editions deservedly hold the highest rank.

In America, Grant White (1860), Hudson (1857 and 1881) and Rolfe (1884) have contributed emendations more or less happy, while Mr. Furness has set before himself the laudable ambition of superseding the work of Malone by the gradual production of all the plays in a 'New Variorum Shakespeare.' The text of Professor Delius, a German worshipper of Shakespeare

(1865), has not unjustly been selected for perhaps the most widely used popular edition of the poet's works—the Leopold Shakspeare (1877).

Despite all that has been done by these and other scholars, the text of Shakespeare still presents many a *cruz*. Its peculiar history, and the joy of tracking a mind like that of Shakespeare's even in the smallest detail will probably render the textual criticism of his plays a pursuit attractive and stimulating to scholars as long as the English language lasts.

II.—Literary.

The story of the literary criticism of Shakespeare is very largely that of the victory of appreciation over the restraints of a mistaken science. From the very first the poet's power was felt; his plays however defied the established canons of dramatic art. Thus it was with Shakespeare as it has been with certain painters—he charmed critics in spite of their 'culture.'

In his own age thought was free. Elizabethan literature was one spontaneous outburst of the emotions or thought, overflowing the carefully fixed limits of pedantry. As poets sang because they could not but sing, so hearers and readers appreciated without asking themselves whether by the canons of art they ought to. The idea that in his own day Shakespeare was neglected is on the surface of it false. No playwright attained to so considerable a fortune; of no other were the plays so often published; the few notes extant on the matter

**Contemporary
appreciation of
Shakespeare.**

show that their representations were largely attended ; the praise of writers like Jonson is on record. If, as would naturally happen, the changing fashions of the stage diminished the frequency with which his plays were performed in the generation after his death, we know that these performances found favour with cultured men as far apart as Charles I and John Milton ; and there is proof that as literature the plays were gaining a recognised rank as classics. All Puritans had not Milton's tastes, and during the Puritan rule Shakespeare with other dramatists passed into neglect. But with Charles II Shakespeare, too,

The Restoration.

returned, and the frequent references in the diaries of the time to performances of his plays show that the theatrical world of the Restoration period recognised his genius and the attractiveness of his name. To suit the debased tastes or the pretentious criticism of the age his plays might be altered or recast, but even this is a tribute to the power of the originals. It is scarcely necessary to state that from that time to this, Shake-

Shakespeare on the Stage.

speare's attraction for the thoughtful has known no cessation. To play the leading parts of Shakespeare has ever been regarded as the crown of an actor's art. The traditional Shakespeare-worship of the stage has been handed down through a chain of consummate tragedians and comedians—Betterton, Wilks, Macklin, Garrick, Kemble, Mrs. Siddons, Kean, and Macready—to our own contemporaries, Irving in England, Edwin Booth in America, Salvini in Italy. Theatrical representation

has however been but an inadequate criterion of the place of Shakespeare in the esteem of men. Theatrical managers have sometimes complained that Shakespeare spells ruin, and there are obvious reasons in the absence from Shakespearian revivals of the novelty and sensation so dear to the majority of habitual theatre-goers, and in the large expenditure requisite for worthily mounting and presenting his master-pieces why this has often been the case. On the one hand, those of low tastes want something new ; on the other, the cultured are exacting when a Shakespearian play is produced.

But even when Shakespeare has been least popular on the stage he has been the companion and guide of the thoughtful and cultured. To-day the reverence for him is greater than ever. The Puritan distaste for the drama which still is strong in the middle classes of England makes an exception in his favour. Indeed to that element in English society perhaps above all is Shakespeare a name to conjure with.

The thoughtful at least of the community therefore may be said to have come, generation after generation, under the master's spell.

They have not been allowed however to admire without justifying their admiration.

If Shakespeare's contemporaries did not ask themselves whether a striking play was scientific or not, their grand-children did. With the Restoration came in the literary criticism of the France of Louis XIV,

**Shakespeare
as Literature.**

**The French
School of
Criticism.**

a belated revival of the critical ideas of Aristotle and Horace. The French dramas were imitations of those of Seneca. The French critics insisted that every play must observe the unities of time and place and action prescribed by Aristotle, and in other points conform to classical usage. France at that time set the tone for Europe, and many English critics fell into the errors of their French guides. Plays so popular as Shakespeare's could not hope to escape critical examination. They were found to be conspicuous offenders against dramatic correctness. Their emotional effects were unconventional; they aimed less at the rhetorical than at a representation of actual life; their workmanship as regards detail was often careless. They disregarded the unities; they most irregularly combined tragedy and comedy; and they did not deal out poetical justice. Critics of the French School could only see in the popularity of Shakespeare a glaring instance of the perversity of popular ignorance—the most flagrant illustration of what is now called Philistinism. To such an extreme did this feeling carry some that they came to see no good points in Shakespeare at all.

A typical critic of this school was Thomas Rymer (1678) regarded as the first critic of his day. He saw nothing but the incoherent ravings of a turned brain in Shakespeare's tragedies. *Othello* which he called the best of them he described as 'a bloody farce, without salt or savour.' Even Portia was 'but one remove from a natural.'

More representative however of English culture was 'glorious John' Dryden. For the genius of Shake-

speare he had profound reverence. He recognised in him 'the largest and most comprehensive soul of all modern and perhaps ancient poets.' 'When he describes anything you more than see it, you feel it too.' He extols his characterisation as unequalled. To Dryden Shakespeare is the incomparable poet. Yet he can scarcely forgive him for his breach of the unities. This brings all Shakespeare's Historical Plays under his ban. He finds fault with his language, accusing him of obscurity and bombast, and laments his use of blank verse instead of rhyme.

Rowe, in his Preface to his edition of Shakespeare, treats his departures from the rules of dramatic art as *defects*, for which excuse however may be made on the ground that he was a genius who owed nothing to art, everything to nature, and that he lived in a rude and ignorant age.

Judged by some of his sayings Pope would deserve high credit as the pioneer of a better era in Shakespearian criticism. 'Shakespeare,' said he, 'is not so much an imitator as an instrument of Nature.' He could even defend his breach of the unities. 'To judge of Shakespeare by Aristotle's rules is like trying a man by the laws of one country who acted under those of another.' But he felt it necessary to offer for much that Shakespeare had written the excuse that it was written to hit the low taste of his audiences. His tragedy he dismisses as unnatural, and his comedy he declares to be marred by buffoonery. Pope's friend Warburton expressed in his own vehement style his disapproval of Shakespeare's departure from classical

ideals, especially in the mingling of comic scenes with tragedy.

This school found its climax in Voltaire, the great French littérateur, who during his stay in England, from 1726 to 1729, made himself well acquainted with the Elizabethan drama. His admiration of Shakespeare's genius did much to make his works known on the continent. His unbiassed opinion appears in a preface to his play of *Brutus*. Referring to Shakespeare's *Julius Cæsar*, he criticises its 'barbarous irregularities,' but expresses his surprise that 'there are not more in a work written in an age of ignorance by one who did not even know Latin and had only his own genius to guide him.' The bringing upon the stage of crowds of artisans and plebeians jarred upon his French taste, and Shakespeare's love scenes seemed to him to border sometimes on debauchery. But when his introduction of Shakespeare to the Parisian world of letters led to the rise of a school of Shakespearian dramatists in France, Voltaire turned upon it for its want of discrimination, denounced Shakespeare's ignorance of dramatic rules and his vulgarity, and described his works as springing from 'the imagination of a drunken savage.'

But the French school was losing its hold of the public. Addison and Steele and their friends had already given expression to a more liberal admiration of Shakespeare. And not the least of the claims of Dr. Johnson to the rank he holds in the annals of literature is the power and success with which he defended Shakespeare's neglect

Johnson.

of the unities of time and place. 'Since the spectators are always in their senses and know from the first act to the last that the stage is only a stage,' since they are called on consciously to exercise their imagination throughout, since at one time they are bidden to imagine themselves in 'the palace of the Ptolemies,' why may they not half an hour after imagine themselves at Actium? Similarly his common sense swept away the fallacy that Shakespeare because he was a genius owed nothing to training and study. He rightly defended Shakespeare's mixture of comic and tragic scenes by the example of life itself. Yet he found fault with Shakespeare for neglecting poetic justice, though observation might have shown him that Shakespeare here also was not untrue to life. Johnson's influence in the world of letters established the supremacy of Shakespeare beyond dispute. From his day to ours the chorus of appreciation has been constantly growing in power. No doubt much of the eulogy passed upon the poet's work has been conventional and indiscriminate. But studied as that work has been in almost every aspect by competent critics, it has evoked the praise of unapproached and unapproachable excellence in almost all its features.

An early example of these Shakespearian studies is the examination of Shakespeare's use of the 'Praeternatural' by Mrs. Montagu, a follower of Johnson (1769).
The New Criticism. The analysis of Shakespeare's characters—now so well recognised a part of Shakespearian criticism—may be said to have really begun with Morgann's *Essay on*

Falstaff (1777). William Richardson (1797), Mrs. Jameson (1832), Lady Martin (1885), and Gervinus (trans. 1863) have each in their day contributed to this department.

At the beginning of this century arose in England a group of Shakespearian students who gave a new meaning to criticism. With them it became the sympathetic appreciation of an author, discovering his meaning, revealing his thoughts, and unfolding his ideas. Critics of this kind are less judges of a poet than guides to his mind; and under their leading readers find ever new beauty in their author. At the head of this group was Coleridge, but scarcely less stimulating was the influence of Hazlitt and Lamb.

Goethe's examination of *Hamlet* marks an epoch. It practically inaugurated the psychological study of Shakespeare and it created the Shakespeare-mania, as it has been called, in Germany.

English criticism during the last quarter-century has been mainly directed to the determination of the order of the plays and as a result the tracing of the development of Shakespeare's mind and genius. Fleay, Furnivall and Dowden are perhaps the chief workers in this field.

Just lately the criticism of Shakespeare's technique has revived. But the wheel has come

The Art of Shakespeare.

full circle since the days of Rymer and Pope. Till recently even the most ardent Shakespearians have been wont to speak somewhat apologetically of the poet's plots. Now however we are bidden by R. G. Moulton and his followers

to see in Shakespeare the very perfection of dramatic art. Whatever praise we may accord to Shakespeare's sense of music or imagination or character-drawing, our highest eulogy must be reserved for the skill with which he links together his incidents, develops his plots, and gives to each and every feature its appropriate light and shade and setting. And so Shakespeare has become the standard of dramatic art, and the Aristotelian canons by which two centuries ago he was rashly tested and ignorantly condemned have passed away into scarcely deserved contempt.



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KING JOHN.



INTRODUCTION.

I.

THE Life and Death of King John was, so far as can be ascertained, printed for the first time in the collected edition of 1623, known as the First Folio (See General Introduction). It is mentioned with other plays of Shakespeare, including Richard II, Richard III and Henry IV, in Meres' *Palladis Tamia* (Wit's Treasury), published in 1598. Accordingly it must have been written before that year. Exactly how many years before can only be guessed from internal evidence.

With regard to the various allusions to events of the time, quotations from, imitations and echoes of contemporary literature which critics have imagined they detected in the play, only one can be verified with any certainty. In the first act (l. 244) the Bastard Faulconbridge makes a distinct reference to the play of Soliman and Perseda,—

‘ Knight, Knight, good mother, Basilisco like.’

Soliman and Perseda was published in 1592. Hence King John must have appeared somewhere between 1592 and 1598.

Malone argued that the play was written in 1596, basing his contention on two fancied references. (1) Chatillon's description of the English fleet (Act II, 67—75) he thought might have been ‘immediately

suggested by 'the great expedition under Essex which sailed against Cadiz in 1596. This argument may be dismissed at once. There is nothing in Chatillon's very general description to warrant us supposing that Shakespeare had any particular armament in his mind; and, moreover, as Knight points out, such details as are given (*e.g.*, about 'the rash and fiery voluntaries') are, in the first place, scarcely applicable to Essex's followers, and, in the second place, if they were so, are hardly such as Shakespeare, in the circumstances, would have employed.

(2) It is known that the poet's only son Hamnett died in the year 1596. Malone supposed that 'the pathetic lamentation which Shakespeare has written for Lady Constance on the death of Arthur may lend some probability to the supposition that the tragedy was written at or soon after that event.' Such reasoning is of little or no value, unless we are to maintain that Shakespeare was able to delineate no passion of intense human sorrow, or lamentation for human bereavement, unless he had himself recently experienced such sorrow and such bereavement in his own personal history. But, in addition, as Wright pertinently remarks, Constance's lament is not for the death, but for the imprisonment and *anticipated* death of her son. Were it worthwhile, other cogent arguments might be brought forward which militate against both the theory of Malone and that of Mr. Fleay, who, while assigning the year 1595 as the date of the play, fancies that several passages were inserted afterwards.

Once more, Steevens thought that in a speech which

Shakespeare has put into the Bastard's mouth (Act II., 455—467),

· Here's a stay,

'That shakes the rotten carcase of old death, &c.,'

there is a direct imitation of some lines in a play called *The Famous History of Thomas Stucley*, which, though not printed till 1605, is perhaps identical with one which was *acted* in 1596. The passage is as follows :—

“ Why here's a gallant, here's a king indeed !

He speaks all Mars.

Tut, let me follow such a lad as this.

This is pure fire ; every look he casts,

Flasheth like lightning ; there's mettle in this boy ;

He brings a breath that sets our sails on fire :

Why now I see we shall have cuffs indeed.”

There is, one may safely affirm, little or no resemblance between the two passages in question, even if the ironical nature of the Bastard's contemptuous utterance did not preclude the idea of conscious imitation.

In the absence, then, of any *external* grounds which might help us to fix the exact date of the play, and (with the exception of the *Basilisco* reference) of any internal evidence in the way of allusion to contemporary events or literature, the critics are thrown entirely on evidence derived from the metre, the language, and the general style of the play. On such grounds the best modern critics refer King John to a date approximating to that of Richard II—probably after it. Wright, who is in favour of 1593, or, at any

rate, 1593-94, thinks that King John perhaps preceded Richard II. Dowden, Furnivall, Fleay and others assign King John to 1595, and Richard II to a date, a year, or even two years, previous. There can be no absolute certainty.

The small proportion of rhyming lines in King John when compared with Richard II would argue a later date for the former play ; whereas the total absence of prose constitutes a striking difference between King John and the later and maturer historical dramas of 1 and 2 Henry IV and Henry V. In more important but less easily determined points of style and treatment, it might be contended that King John ranks rather with the later than with the earlier and less consummately artistic historical plays. In the *General Introduction* (xxxvi) King John takes rank amongst the plays of Shakespeare's second period, in which ' he has stripped off the faults of youth and immaturity.' Nevertheless it is first on the list. Some, and too many, of the old faults and early tendencies still remain. Here and there poetic and lyric fancy encroach on dramatic propriety. There are conceits and trifling ingenuities which might well be dispensed with ; while, on the other hand, there are scenes and situations in which dramatic genius of the utmost power is clearly manifested, and the depths and springs of human passion revealed with unerring touch. In more ways than one King John marks a transitional stage in the conscious application of dramatic methods and metrical manner, and in the unconscious development of intellectual scope and poetic power.

II.

The source of the play is far easier to determine than the date. King John is based upon an earlier play of which the title-page is as follows:—‘*The Troublesome Raigne of John, King of England, with the discoverie of King Richard Cordelions Base sonne* (vulgarly named, the Bastard Fawconbridge) : also the death of King John at Swinstead Abbey. As it was (sundry times) publikely acted by the Queenes Maiesties Players, in the honourable Citie of London. Imprinted at London for Sampson Clarke, and are to be solde at his shop, on the backe-side of the Royall Exchange, 1591.’

The *Troublesome Raigne* appears to have been popular. First printed, as we have seen, in 1591, it was reprinted in 1611, and again in 1622. The title-page of the third edition bore the name of ‘W. Shakespeare.’ This, however, is generally regarded as a mere publisher’s trick to help forward the sale. Some earlier English critics and a few recent Germans have imagined that the *Troublesome Raigne* was, either in part or altogether, the work of Shakespeare. This view is quite untenable. The authorship of the older play has been variously assigned. Whoever wrote it—the inquiry does not concern us here—it is perfectly clear that Shakespeare had no hand in it.

There is a still older play dealing with the reign of John, the *Kinge Johan* of Bishop Bayle (about 1548), a

violent Protestant piece, half morality and half chronicle play. With this Shakespeare's play has no connection, and the *Troublesome Raigne* none or very little.

The *Troublesome Raigne* is divided into two parts. The first opens with King John's accession to the throne, and the challenge of the French Ambassador, and ends with the second coronation, the prophecy of Peter of Pomfret, and the re-awakening of hope in the King's breast on the news that Arthur has not been, as he supposed, put to death. The second begins with the death of Arthur and the revolt of the barons, and closes with the King's death and the coronation of Prince Henry.

Shakespeare took his history from the old play. There is little or nothing to warrant us supposing that he consulted Holinshed or other chroniclers, at least for the earlier portions of the play. This constitutes a striking difference between King John and Shakespeare's other historical plays, in which the dramatist faithfully follows Holinshed in the matter of facts, chronological order of events, leading characters (other than comic) and even, very largely, of language.

In the present play Shakespeare not only borrowed his history from the *Troublesome Raigne*, but was also content to adopt his predecessor's general scheme, *dramatis personæ*, plot-development, dramatic situations, and here and there, though very seldom, his actual language. He has introduced but one character not to be found in the *Troublesome Raigne*, James Gurney,

whose 'dramatic life' is limited to four words.* In the earlier acts the external resemblance between the two plays is much more marked than it is towards the close. This is, no doubt, partly due to the excessive length and prolixity of the old play, and to the consequent necessity to condense and to alter the order of events; but it also seems as if Shakespeare, as he advanced further in his work, grew weary of the base material which he had set himself to transform, and, allowing his genius freer scope, gradually shook himself clear of the trammels. It is certain that the greatest elements of the play are independent of the *Troublesome Raigne*, and these, if we except the noble portrait of Faulconbridge, which is all Shakespeare's own, belong almost altogether to the last three acts.

As occasion offered, I have endeavoured in the notes to mark clearly the points in which Shakespeare has followed or departed from the earlier play. It is unnecessary to do this, in any detail, twice. Enough to mention a few of the most obvious points of difference.

As regards language, Shakespeare's play is, with a very few and unimportant exceptions, entirely independent of the *Troublesome Raigne*. The old play is much longer than *King John*, and contains certain scenes, omitted by Shakespeare, of a coarsely humorous or

* Malone thought that Shakespeare had taken the name Gurney, from a certain Hugh Gurney mentioned by Holinshed. Wright thinks that the name was a familiar one to Shakespeare, which is likely enough. One of the characters in Marlowe's *Edward II* (1592) is called Gurney.

comic character, which, although calculated to tickle the fancy of the groundlings, are little in keeping with the dignity of the theme, and bear witness, moreover, to a spirit of religious partisanship that was alien to Shakespeare's tolerant and comprehensive nature. On the other hand, Shakespeare, for high dramatic purposes of his own, has in certain places very greatly expanded the meagre material with which the earlier play supplied him, for instance, in the magnificent scene in which King John darkly unfolds his murderous purpose to Hubert, and in the scene immediately following, which sets forth the tragic majesty of the grief of Constance.

Again, not only in particular scenes, but throughout, the old play is violently Protestant and anti-papal. A spirit of bitter controversy pervades the whole. Priests and monks are plentifully bespattered with coarse abuse; the dominant motive is defiance of the spiritual, not less than the temporal authority of Rome, and the King himself is made, not once only, to foretell the future reformation of the Church and separation from the papacy, under Henry VIII, a good work, which John, like David before him, is by his sins prevented from accomplishing in his own person.

In such crude and clumsy fashion does the old dramatist endeavour to reconcile the inconsistencies inherent in the subject of the play, wherein, by the compulsion of history, the champion of true religion and national independence is none the less a dastard, a tyrant and a murderer. Shakespeare, as we shall hereafter see, evades the difficulty in a far more skilful fashion.

Consistently with his purpose, the old writer has made the King's death at a monk's hand the direct consequence of the anti-catholic position assumed by him, and the poisoning is represented on the stage with many particulars wisely omitted by Shakespeare.

It is obvious that the author of the *Troublesome Raigne* intended his play to be as much a politico-religious pamphlet as a historical drama. Shakespeare, it is true, shows as distinctly as does his predecessor a patriotic hatred of Roman despotism and foreign interference disguised as spiritual fatherhood; and far more effectively than was possible to the earlier playwright does he, in his delineation of Pandulf, condemn the gigantic hierarchic despotism, wherein, for lower human ends, and trading on ignorance, superstition or selfish interests, religion is identified with obedience to the Roman See, and morality confounded with adherence to a humanly-instituted discipline. But, even though we grant this—and we may grant it to the full,—Shakespeare's play, unlike the *Troublesome Raigne*, has for its main theme, phases of human passion and destiny that are of permanent and profound interest, and is far from being a vehicle for indulging in ephemeral controversies, and of assailing the religious convictions of others. It is too much to contend that there is nothing anti-papal in *King John*; but it may be said that there is nothing essentially *anti-catholic*, and in Shakespeare's age this was not a distinction without a difference. Moreover, whatever anti-papal tendency is discoverable, is far from being the leading motive of the play.

In the matter of character delineation, it need hardly be said Shakespeare owes nothing to the *Troublesome Raigne*. Taking all the *dramatis personæ* from it, he has in all cases given life to the lifeless. To some, and notably to Constance, he has added a moral elevation which was obviously beyond the intention of the older writer. Shakespeare's Faulconbridge is an entirely different person from the blustering, mouthing braggadocio of the old play, and in the Shakespearian Pandulf we have a subtle analysis of the ecclesiastic spirit, in place of a rough caricature of a priest as the priest appeared to the bigoted imagination of vulgar Protestantism. To institute comparisons between the John of Shakespeare and the King John of the *Troublesome Raigne* would be useless. The latter is not worth analysing, even if it were capable of analysis at all; and the same holds good of the other characters.

Of the merits of the old play conflicting verdicts have been returned. Gervinus styles it 'a rough, but not a bad piece.' Mr. Swinburne, who on such matters has a claim to be heard, dismisses it as the 'weakest and most wooden of all wearisome chronicles that ever cumbered the boards;' a play that had 'for sole principle of life its power of congenial appeal to the same blatant and vulgar spirit of Protestantism which inspired it.' "In all the flat interminable morass," he goes on, "of its tedious and tuneless verse I can find no blade or leaf of living poetic growth, no touch but one of nature or pathos, where Arthur dying would fain send a last thought in search of his mother.

From this play Shakespeare can have got neither hint nor help towards the execution of his own ; the crude rough sketch of the Bastard as he brawls and swaggers through the long length of its scenes is hardly so much as the cast husk or chrysalid of the noble creature which was to rise and take shape for ever at the transfiguring touch of Shakespeare."

Here, as not seldom with Mr. Swinburne's otherwise brilliantly suggestive and eloquently luminous criticism, one may allow something to an irresponsible spirit of exaggeration. The writer of the *Troublesome Raigne* was certainly no genius. His play, as a whole, is diffuse and dull ; his verse, as Mr. Swinburne says, is 'tuneless and tedious;' and his language and his situations not seldom grossly ludicrous. Nevertheless there is a sturdy ring of genuine and manly patriotism about him which here and there lends to his scenes something like the vigour of life. Nor should it be altogether forgotten that for the selection of typical historical characters, for the adoption for dramatic treatment of leading historical events, and the omission of others, for the general scheme and development of the plot in the play of King John, the old writer, and not Shakespeare, is responsible.

Still, allowing all possible credit to the earlier play, there lies between the 'Troublesome Raigne' and 'King John' the great width of gulf which separates an indifferent versifier's crude attempt, and a tragic history, which for dramatic art and profound intellectual insight, rises in places to heights only attained by Shakespeare himself. Something of this stupendous

difference may be estimated if we recall the marvellous scene in *King John* where Constance laments her child's imprisonment and foretells his death, in language in which maternal affection and the gorgeous but half-impure creative power of a splendid though ill-balanced poetic imagination are woven inextricably together—if we recall that scene, and then read the poor fustian which served as Shakespeare's model:—

Phi. To aggravate the measure of our griefe
All malecontent comes Constance for her sonne.
Be breefe good Madame, for your face imports
A tragick tale behind thats yet vntolde.
Her passions stop the organ of her voyce,
Deepe sorrow throbbeeth misbefalne euents.
Out with it, Ladie, that our Act may end
A full Catastrophe of sad laments.

Cons. My tongue is tunde to storie forth mishap:
When did I breath to tell a pleasing tale?
Must Constance speake? Let tears preuent her talke:
Must I discourse? Let Dido sigh and say,
She weepes againe to heare the wracke of Troy:
Two words will serue, and then my tale is done:
Elinors proud brat hath robd me of my sonne.

III.

Regarding the historical plays of Shakespeare as a separate whole, critics have frequently pointed out that they fall into two groups of four, or *tetralogies*; the Lancaster tetralogy, comprising Richard II, the two parts of Henry IV, and Henry V; and the Yorkist tetralogy, comprising the three parts of Henry VI and

**The Historical
'Tetralogies.'**

Richard III. To this sequence King John, they say, stands as Prologue, and Henry VIII as epilogue. The whole makes up a 'dramatic cycle' or, as some prefer, an 'epic' of which England, or English 'nationality,' is the hero.

No doubt there is some justice in this view. The plays within the two tetralogies, from the necessity of the case, are bound together by various inter-connecting links; the historical events of which the chronologically later plays treat are conditioned by events which form the subject of the earlier; from each separately, or from all collectively, certain undoubted moral doctrines bearing on national policy may be inferred; and a full vein of ardent and confident patriotism runs through the whole series.

And yet, perhaps, such classification is merely superficial, or, at best, is but suggestive of one out of many aspects, and that a secondary and unimportant one, under which the historical plays of Shakespeare may be viewed. That Shakespeare consciously intended a historic sequence of the sort is more than doubtful. The plays were written at different periods in the poet's career, certainly not in their chronological order, and under circumstances of which we are ignorant, while a large part of the Yorkist tetralogy, and of the 'epilogue' is with good reason denied to be the work of Shakespeare at all. With regard to the present play, the events treated in it are too far removed in point of time from the events of the first tetralogy, to admit of its serving in any real sense as prologue to a connected series.

Certainly it would not be difficult to show from his historical plays that the soul of Shakespeare was filled with a spirit of enlightened and lofty patriotism, and that the interests and destinies of England were very near his heart. Certainly we can derive from these plays many lessons which have a national and political as well as an individual application, but in none, save perhaps in *Henry V*, is a jubilant patriotism the dominant motive, and from none separately, nor from the whole as a cycle, was it Shakespeare's main purpose, or his purpose at all, to teach political maxims, however salutary, or to supply a philosophical commentary to the annals of his country.

It is no disparagement to Shakespeare's patriotism to contend that as a subject for art treatment the individual life was more to him than the life of the community, and that, even while dealing with the history of his native land, he was more concerned in searching for the hidden springs of individual passion and in unfolding the mysteries of the human heart than in tracing, with appropriate moral comment, the sequence of cause and effect in the movements and revolutions which form the subject matter of philosophic history.

And of all the historic plays *King John* has the least claim to be approached from the special stand-point of the student of history. With the standard historical authorities of his time within reach—

**King John
not true to
history.** perhaps actually before him—Shakespeare was content to borrow his facts from an old play that had little

or no claim to historical accuracy ; and Shakespeare is even less accurate than the author of the *Troublesome Raigne*. King John, Constance, Arthur, Hubert in Shakespeare differ widely both in character and fortunes from the actual persons who bore these names, whilst the noblest figure in the play, on whom the very life of the King's party depends—the Bastard Faulconbridge,—can scarcely be styled a historical personage at all.

It would be superfluous to catalogue the departures from historical fact which abound in King John, for it is clear that the truth which Shakespeare sought to embody is not historic or political truth, far less, as with the poetaster of the *Troublesome Raigne*, a religious and sectarian truth. The historical and ecclesiastical incidents introduced are but the background of the picture, a background the fidelity of which to historic fact was, we feel, to the poet a matter of comparative indifference ; it is in the central figures in the foreground that the meaning of the picture lies, and the central figures are in the main the creatures of the poet's imagination, resembling or not resembling the corresponding figures of history, we might almost say, by accident. That the background is history and not romance constitutes a real and important distinction, limits and conditions the artistic treatment, and introduces an additional interest, carrying with it impressions, and warranting deductions as to the poet's own belief and opinions as to things historic and political ;

Interest of
individual
character in
Shakespeare
prior to all
other interests.

but it does not, on that account, lessen the fact that in the Histories, as well as in the Comedies and Tragedies, the interest which overshadows all other interests relates itself to the creative delineation of individual character, represented throughout as prior to, though not of course independent of, the envioning conditions in which the individual soul is placed. It is from the examination and, as far as possible, the analysis of these central figures that most pleasure and profit may be derived, and by this method the meaning of the play as a consistent whole may best be understood and appreciated.

There is for the student of *King John* another reason which makes this course more than ever necessary ; a reason springing from a certain weakness of dramatic structure by no means common with Shakespeare. There is in this play a lack of dramatic unity ; the development of the plot, the evolution and mutual inter-dependence of incident and character are faulty or insufficient. There is no one central motive, no single hero. There are rather two motives, and two heroes. One is the purely tragic interest which centres in John himself and the victims of his criminal weakness ; there is, secondly, another interest, which we may style the patriotic or national interest, of which John ought to be the centre, but is not and could not be. To quote Mr. Swinburne, " John remains the central figure of the poem as seen from its tragic side ; the personal interest that depends on personal crime and retribution is concentrated on the agony of

**Weakness of
plot in King
John.**

the King ; the national interest which he, though the eponymous hero of the poem, was alike inadequate as a craven and improper as a villain to sustain and represent in the eyes of the spectators was happily and easily transferred to the one person of the play who could properly express within the compass of its closing act at once the protest against papal pretension, the defiance of foreign invasion, and the prophetic assurance of self-dependent life and self-sufficing strength inherent in the nation."

And yet the Bastard, heroic character though he be, cannot be regarded as the hero of the play. The interest which Shakespeare has imparted to him—and it is far too great, too personal and individual to allow of us regarding Faulconbridge as a mere national representative or type—belongs rather to his strong manly character, than to the story of his personal fortunes as affected by the sequence of events which form the subject of the play. Of these we feel that he is, in some sort, independent. At the beginning we see him as spectator, viewing from without, and chorus-like commenting upon, the conflicting eddies of duty, self-interest and passion by which others are borne away or swept under. In the end indeed he goes down into the storm, and the fortunes of England are seen depending on his heroic support. But still he is not the hero of the play ; the fortunes that are at stake are those of others ; the events which happen around him, and which he largely guides, do not interest us chiefly, or at all, as affecting his personal fortunes, or controlling his spiritual development. More interesting

than any other character as a personality, he is distinctly a minor character in the play.

Much of the weakness of the plot of King John is a heritage of the old play ; but while, by ennobling the character of Faulconbridge, and making him the animating soul of a disinterested patriotism, he has remedied a defect of the *Troublesome Raigne*, Shakespeare by omitting or lightly touching certain points there emphasised, has undoubtedly rendered even looser and more inconsequent the original looseness of the play. Thus, to give two instances, the Bastard's fortunes are in the old play more closely bound up than they are in Shakespeare with the main action of the drama. His hatred of Austria and the vengeance he wreaks upon him are more emphasised and more explained by the fact that Austria had treated with cruelty his royal father Richard. Again his contempt for the Dauphin and anger at his marriage are accounted for by the fact that he himself had previously been affianced to Blanch. Without doubt much more is gained than is lost by these omissions. The Bastard's character is exalted as it could not have been had he too been represented as swayed by selfish or purely revengeful motives ; but none the less the play suffers in the matter of plot.

Once more, in the creation of individual character, Shakespeare's art found a more congenial sphere of activity than in the structure of a consistently developed plot.

IV.

Professor Dowden, speaking of the historical plays of Shakespeare, remarks that the characters portrayed in them 'are conceived chiefly with reference to action.' The world represented in the histories is the world, not so much of thought and feeling, as the 'limited world of the practicable.' The success or failure of these characters is estimated, not by the question, What has been the life of your soul? but by the more definite question, What have you done?

From this point of view the six kings of whom Shakespeare has left us portraits (Henry VIII not being considered) are to be regarded as forming two groups of studies in kingly strength and kingly weakness. 'John is the royal criminal, weak in criminality ;' Richard III, his counterpart in the opposite group, is 'a royal criminal, strong in his crime.'

This criticism affords us a clue to an intelligent understanding of the central figure in Shakespeare's King John, although it must be remembered that such brief summarising is rather suggestive and partially true than exhaustive and completely satisfying. It is rather as craven than as blood-thirsty tyrant that King John appears in Shakespeare. Of the many unscrupulous acts of oppression which history has recorded of John, acts which alienated his subjects from their allegiance and drove them finally into

The character of King John; a royal criminal weak in crime.

The Historical plays have reference to action rather than thought.

revolt and treason, the poet has scarcely supplied us with a hint. Rather we have a feeble coward, who, prompted, we are perhaps intended to gather, by a will far stronger than his own (his mother's), has usurped another's right,—a usurpation which might still, if held courageously and with a view to national rather than personal ends, have been so maintained as to half condone its original injustice. But in John every act and purpose is paralysed by a deep-seated consciousness of wrong, a consciousness which he is afraid to recognise, which he would fain hide from himself by self-deceit and lies. Wearing the crown by a title he knows to be unjust, he yet speaks—and that not with purpose to impose on others—of his *right* ;

‘ Our strong possession and our right for us : ’

a pitiful boast which is at once reprovèd by the more masculine understanding of his mother :—

‘ Your strong possession much more than your right.

Or else it must go wrong with you and me :

So much my conscience whispers in your ear.

Which none but heaven and you and I shall hear.’

Elinor's conscience may be a guilty one, but she is at least not afraid of it.

And note ; it is not the act of usurpation, not even the foul purpose of a child's murder, which constitutes the failure of John's life, and brings with it the inevitable retribution. A career of crime, such as that of Richard III, strenuously followed, with consequences, so far as foreseen, carefully provided for, with dangers boldly faced, and

**Retribution
follows John's
weakness
rather than
his crime.**

responsibilities frankly accepted, may meet with success, at least for a while, because, although the end in view involves the most fatal and most complete of blunders, the deliberate substitution of evil for good and entire negation of the eternal laws of morality, nevertheless such a life necessitates the possession, and thrives, so long as it can thrive, by the exercise, of eminently moral qualities,—courage, for instance, patience and perseverance, and, in a sort, sincerity. But John's aimless life is, from the spiritual side, a gradual and ever quickening decay. His cause is not al-

**John's cause
not altogether
unjust.**

together a bad and selfish one ; it is in part just and national ; but bad or good it is throughout feebly, inconsistently, and treacherously maintained.

He is not without strong support. At first his great nobles, such as Salisbury and Pembroke, are at one with him in his claim ; his personal ministers, such as Hubert, have sworn him 'voluntary oaths' of fidelity, while many a fiery chivalrous adventurer, such as Faulconbridge, has linked his fortunes to the King's. The army at his back is thoroughly representative of England—

‘ His forces strong, his soldiers confident.’

But the leader is incapable and fearful. Before the chance of battle has been appealed to, before the citizens of Angiers have suggested, and Elinor has counselled a policy which has safety, if not honour and dignity, to commend it, his own timidity, ill-disguised in a garb of blustering defiance, has already offered to give away that which, if his at all, is only his to

guard as a national trust :—

‘ My life as soon : I do defy thee, France,
Arthur of Britagne, yield thee to my hand ;
And out of my dear love I’ll give thee more
Than ere the coward hand of France can win.’

And later, when the courage and skill of others have won him a temporary success, a success which, we feel, despite Pandulph’s prophecy, if boldly followed out might have been rendered permanent,—even in the very hour of victory, craven fear urges John to a purposeless crime whose consequences his paralysed intellect fatally mistakes, whose foul character his seared conscience can scarcely reflect to his own soul, whose execution his powerless hand must needs yield to another, if only his cowering heart will suffer his tongue to utter it. For that tremendous scene in which John darkly unfolds his foul purpose to Hubert, Shakespeare has reserved the full and hitherto unknown resources of his dramatic art, by which the whole pitiful craven personality of John stands forth in clear outline and sombre colouring ; a scene which, as Mr. Swinburne says, “ sounds a deeper note and touches a subtler string in the tragic nature of man than had been struck by any poet save Dante alone, since the reign of the Greek tragedians.”

This scene unavoidably suggests comparison with one written by the same master at an earlier period ; the scene in which Richard III entrusts Tyrrel with the murder of the princes in the tower.

Richard, like John, is an usurper ; like John he seeks

John compared with
Richard III.

to secure his footing by the murder of a child. But here the resemblance ceases. Almost in proportion as John is weaker than Richard in character and purpose, he is stronger in respect of external advantages. John has many supports on which he might lean honourably and fearlessly, if that were possible to him—a cause half national, followers brave, devoted and faithful. Richard has nothing ‘but the plain devil’ and his own iron will. But Richard has faced his own conscience and silenced it. Only towards the close of a career in which circumstances have been successfully subdued by the foresight of a clear intellect and the energy of remorseless unhesitating action, does outraged conscience assert itself, and even then only when the strong intellect lies unarmed and defenceless in sleep. And yet in that fearful awaking from the torture of avenging dreams, when the visionary legions have scarcely withdrawn from the field of their triumph, when from the tyrant’s inmost being there breaks a passion of more tragic intensity than was possible to the inferior soul of John,—

‘Guilty! Guilty!

I shall despair, there is no creature loves me.

And if I die, no soul shall pity me,’—

even in that moment the invincible will and piercing intellect that knows not self-deception resume their sway;

‘Nay wherefore should they, since that I myself,

Find in myself no pity to myself?’

Richard fails, as he could not but fail, but his end is not inglorious, and he meets his fate without word of

querulous regret or unmanly complaining:—

‘I have set my life upon a cast

And I will stand the hazard of the die.’

Richard, unlike John, resolves upon his greatest crime deliberately; unlike John, he has from its inception himself devised ways and means for its execution, and the brief, business-like manner (save for the vein of ghastly merriment) in which he discloses his purpose to his accomplice, is in perfect keeping with the man’s whole nature, as John’s trembling hesitation on the brink of crime is in keeping with his.

K. Rich. Is thy name Tyrrel?

Tyr. James Tyrrel, and your most obedient subject.

K. Rich. Art thou indeed?

Tyr. Prove me, my gracious sovereign.

K. Rich. Darest thou resolve to kill a friend of mine?

Tyr. Ay, my lord;

But I had rather kill two enemies.

K. Rich. Why, there thou hast it: two deep enemies.

Foes to my rest and my sweet sleep’s disturbers

Are they that I would have thee deal upon;

Tyrrel, I mean those bastards in the Tower.

Tyr. Let me have open means to come to them.

And soon I’ll rid you from the fear of them.

K. Rich. Thou sing’st sweet music. Hark, come hither.

Tyrrel:

Go, by this token: rise and lend thine ear:

There is no more but so; say it is done. [*Whispers.*

And I will love thee and prefer thee too.

Tyr. ’Tis done, my gracious lord.

K. Rich. Shall we hear from thee, Tyrrel, ere we sleep?

Tyr. Ye shall, my lord.

For a man who can set about a crime in so resolute, confident and even cheerful a fashion, we can predict no little measure of success. But with John, once we

have seen him shrinking from crime, yet incapable of any other course, the inevitable character of his subsequent career is hardly doubtful,—absolute failure material and spiritual; spiritual failure unredeemed by any feature worthy of respect or pity, and only rendered more contemptible by a sentimentalising vein of poetry, and sickly moral reflection, which helps the coward to throw the responsibilities, incurred by his own wickedness, on the shoulders of his tools and accomplices, or to ascribe his failure to a tide of adverse circumstances too strong for mortal to struggle against. Incapable of policy or consistent action, he clutches at every straw to save himself; resolves on the impulse of the moment, and in the same moment repents of his resolve. He leans now on this support, now on that; on Elinor, on Hubert, on Pandulph, on the Bastard. At last the reins of government fall from his feeble grasp :

‘Have thou the ordering of the present time,’ he says to Faulconbridge; and when one prop after another breaks beneath him, he ends his miserable life, deservedly a fugitive in his own country which he had betrayed, for whose honour he could not strike a blow, dying an ignominious death at the hands of a nameless assassin, with no thought left, save for his own bodily agony, without one word of hope, without one expression of remorse.

Some critics have taxed Shakespeare with weakening ‘poetic justice’ in not connecting the tragedy of John’s ending more closely with Arthur’s murder. If the

**Propriety of
John’s ending.**

foregoing attempt to interpret Shakespeare's meaning is not altogether beside the point, it will appear that the nemesis which overtakes John is rather the nemesis that attends craven weakness of character, than the retribution which avenges deliberate crime, and that Shakespeare has not only not weakened poetic justice, but has amply fulfilled its conditions in every particular, in thus bringing to a close a criminally feeble, and, in any true sense, purposeless career, by a death similarly purposeless and contemptible. In the old play John dies, at least in part, for religion and national independence. In Shakespeare he dies for nothing, struck down in the midst of his shame, by the hand (it would seem) of a homicidal maniac.

There is, however, one point in Shakespeare's treatment of John's career and character which seems to involve a certain inconsistency;—the deliberately fiendish nature of the mode of death devised by the King for his innocent nephew. The inconsistency does not lie in the cruelty of the act, nor in its apparent purposelessness. Neither of these qualities is essentially alien to John's nature; the latter is indeed inherent, and the former is illustrated by the sudden murderous fury which condemns the obscure soothsayer to the gallows. It is rather the cold-blooded deliberation of the crime which strikes us as inappropriate. In the previous scene with Hubert, John apparently hands over to his accomplice, and that with an intense feeling of relief, all responsibility of choice as to the time and manner of the murder. And yet afterwards we find that he

has prepared with his own hand a warrant in which the foul deed is directed to be carried out by means of the most hideous and excruciating torture. The incident, unknown to history, Shakespeare has retained from the old play, and we can scarcely regret its retention since it has rendered possible the infinite pity and pathos of the opening scene of the Fourth Act. Still the question arises, has Shakespeare, for the sake of the pathos of a single dramatic episode—for the manner of the intended murder does not affect subsequent events, and is not afterwards disclosed or even mentioned—has Shakespeare for this, sacrificed for the moment, natural truth and consistency in the important province of character portraiture? I am unwilling to believe that he has, but yet I can find no sufficient answer in the negative, nor, so far as I am aware, has any of the critics, although, perhaps, such answer is discoverable.

In notable contrast with the cowardly weakness of the King, Shakespeare has set a noble picture of sincerity and strength, victorious over circumstances by reason of its sincerity, in his portrait of the Bastard Faulconbridge. Faulconbridge is indeed one of the most lovable figures—at least to an Englishman—in all the gallery of lovely and lovable creations of Shakespeare's imagination. His keen, though not over-refined intellect, his steady uprightness of character, his unconscious unselfishness enable him to pierce through the thin veil of ostentatiously religious, philanthropic or patriotic motives by which the kings and nobles

would hide from themselves and from others the self-interest by which in reality their actions are directed. And yet in all his railing there is no touch of malice or bitterness. A true humourist, his satire is seasoned by sympathy, and his large generosity and noble self-depreciation prompt him to declare that he himself lacks only the temptation, to be even as the others, while in gay bravado he announces the intention which his whole subsequent career abundantly belies,—

‘ Since kings break faith upon commodity,
Gain, be my lord, for I will worship thee.’

Alone amongst the leading characters of the play—the innocent Arthur, and possibly Hubert excepted—Faulconbridge is proof against the allurements of “that same purpose-changer, tickling commodity.” Even fame and honour he scarcely seems to court, and in this rises superior in purity of purpose to Shakespeare’s other heroic man of action, Henry V, who says of himself :—

‘ If it be a sin to covet honour,
I am the most offending soul alive.’

With the Bastard the loadstar followed without deviation, and all the more nobly followed because unconsciously, is the star of plain duty and loyalty. In the last act when ‘in spite of spite’ his bold policy and stalwart arm alone uphold a cause well-nigh lost, he still regards himself as but a secondary, as the voice and hand of another, to whom he attributes the courage and resolution which belong of right to himself alone :—

‘ Now hear our English King :
For thus his royalty doth speak in me.
He is prepared,’ &c.

Fitted by nature for the rôle of a victorious man of action, the Bastard is upheld throughout by strong unwavering moral instincts and joyous allegiance to the cause of honesty and rectitude. His morality, it is true, has little of squeamishness in it; there is indeed a vein of coarseness in his composition; but this fits him all the more to play his part successfully amid circumstances of public life which would bring pause to the idealist or the saint, seeing that, of the possible courses of action available, none can be pursued with spotless moral purity. Even Faulconbridge himself seems once to hesitate:—

‘I am amazed, methinks, and lose my way
Among the thorns and dangers of this world.’

His loyalty seems to falter; the cause for which he has striven so valiantly at last seems lost, and the honour of England gone:—

‘The life, the right and truth of all this realm
Is fled to heaven; and England now is left,
To tug and scramble and to part by the teeth
The unowed interest of proud-swelling state.’

But with Faulconbridge the ‘pale cast of thought’ has but a transient control, and is purged clean away by the wholesome influence of vigorous action:—

‘I’ll to the king,
A thousand businesses are brief in hand,
And heaven itself doth frown upon the land.’

If fortune seems hostile, all the more reason for a man to play his part valiantly.

It has been said above that Shakespeare’s Faulconbridge is superior to circumstances, that his character seems independent of them; and this, in a sense, is

true. Circumstances appear rather to reveal unexpected possibilities in his nature, than gradually to mould and develop them. At any time, we feel, he would have been equal to any emergency. And yet it is exhilarating to see how this noble soul gradually unfolds itself in all its heroic strength; how the light sparkling vein of good-humoured banter, dominant in the first act and last part of the second gives place to another spirit when serious times and crisis call for serious thought and action; how the man whose chief ambition, as he tells himself, was to shine in 'worshipful society,' or to carve out for himself a career of material prosperity, becomes the mainstay of a kingdom, and the representative of a nation's life; how the general railer and contemptuous unmasker of presumptuous cowardice, hollow brag and insincere sentiment, finds another tongue and another note, the note of compassion, of 'divine rage and pity,' as he stands in the presence of a most infamous and dastardly crime.

The character of Faulconbridge has fascinated one of the most gifted of modern poets, one who, but for certain fatal blemishes, would take rank among the foremost of modern critics.

"Beyond the reach," says Mr. Swinburne, "of any but his maker's hand is the pattern of a perfect English warrior, set once for all before the eyes of all ages in the figure of the noble Bastard. The

Mr. Swinburne's estimate.

national side of Shakespeare's genius, the heroic vein of patriotism that runs like a thread of living fire through the world-wide range of his omnipresent

spirit, has never, to my thinking, found vent or expression to such glorious purpose as here. Not even in Hotspur or Prince Hal has he mixed with more godlike sleight of hand all the lighter and graver good qualities of the national character, or compounded of them all so lovable a nature as this. In those others we admire and enjoy the same bright fiery temper of soul, the same buoyant and fearless mastery of fate or fortune, the same gladness and glory of life made lovely with all the labour and laughter of its full fresh days ; but no quality of theirs binds our hearts to them as they are bound to Philip's—not by his loyal valour, his keen young wit, his kindliness, constancy, readiness of service as swift and sure in the day of his master's bitterest shame and shamefullest trouble as in the blithest hour of battle, and that first good fight which won back his father's spoils from his father's slayer ; but more than all these, for that lightning of divine rage and pity, of tenderness that speaks in thunder and indignation, that makes fire of its tears, in the horror of great compassion which falls on him, the tempest and storm of a beautiful and godlike anger which shakes his strength of spirit and bows his high heart down at sight of Arthur dead. Being thus, as he is, the English masterwork of Shakespeare's hand, we may well accept him, as the best man known to us that England has made ; the hero that Nelson must have been had he never come too near Naples."

Of the other male characters in the play it is not necessary to say very much here. In
Arthur. his Arthur, Shakespeare has given us

an exquisite, a profoundly natural and profoundly touching picture of childish grace and innocence, tragic in helplessness to meet and resist the merciless forces of a world to which he has done no injury. Arthur lives and dies the victim of many conflicting aims and passions. His mother's insatiable, if unselfish ambition, his uncle's jealousy, the selfish policy of the Dauphin, the imperious aggression of Rome, all combine against the peace of a hapless child. But perhaps the most piteous touch which Shakespeare has lent to his picture of Arthur is to be found in the impulse which leads the child to lavish the treasures of his childish love and trust and sympathy, not upon the mother, who overwhelms and confounds him with violent protestations of maternal affection, but upon his ill-favoured jailor and intended murderer. And yet, curious as it may at first sight appear, the instinct of the child is just. A nature such as Hubert's is more fitted to be the object of love, more capable of returning unmixed affection, than the ill-balanced temperament of Constance, too full of high wrought imaginativeness, of restless, if disinterested ambition, to permit of her tendering those simple offices of loving kindness, of sharing in the childish interests and aspirations, which a nature like Arthur's most demands and most appreciates. To the child who could find his happiness in the glad open air tending sheep, 'all the coil' that is made to thrust on his brow an irksome and unsought dignity could not fail to raise still higher the 'wall of distance' which separates him from a mother who so little understands, or cares to under-

stand, her son's actual needs and wishes. It was, we feel, no accident which led Shakespeare, in Arthur's last speech before his death, to depart from the old play, and to omit all reference to Constance.

Arthur's affection and Faulconbridge's esteem for
Hubert. Hubert de Burgh are sufficient warrant for a favourable view of his character. He is, one would say, a man naturally well-disposed ; brave, capable of affection and worthy of trust, but of such defective moral perception, that he ascribes to a vow (his 'voluntary oath'), imprudently taken, and with no thought of the consequences, a sanctity over and above all other moral considerations. He is a far better and truer and honester man than the loud-protesting Pembroke or the sentimental Salisbury, who so outrageously malign him.

Cowden Clarke has drawn attention to the gentle-
Salisbury and ness of nature and refinement of Salis-
Pembroke. bury, which distinguish him from Pembroke. To me Salisbury appears rather as an insincere sentimentalist, one whose sentiments are mainly 'cant.' He follows his own interests whilst professing the most exalted principles. He weeps over 'the spot of this enforced cause,' but his tears are quickly dried by the hope held out by the Dauphin, that he shall thrust his hand—

'as deep
 Into the purse of rich prosperity,
 As Lewis himself.'

He sends up to heaven the most impassioned vows of vengeance against John, and, when convenient, returns

to his allegiance with the vows unfulfilled ; and then, when ordinary self-respect would have imposed a discreet silence, he intrudes on the dying moments of the master he had deserted and betrayed with sentimental exclamations of personal fidelity and cheap poetic reflection,—

‘ My liege ! my lord ! but now a king, now thus.’

Pembroke is such another as Salisbury, save that he has the merit of protesting a little less.

To turn to the foreign characters. Philip of France is very slightly sketched. A weak amiable man he appears, with honourable impulses which are, however, easily turned aside by the promptings of self-interest or superstition. He expresses some compunction for deserting the cause of Constance ; he does his best, so far as is consistent with what he conceives to be his duty as a loyal son of the Church, to keep the oath he has sworn to John, and he seems to feel a genuine compassion for the distraught sorrow of Constance.

The Dauphin Lewis is a singularly unattractive character. Marrying for reasons of policy and self-interest, he expresses his feigned love in terms so strained and extravagant as richly to deserve the honest Faulconbridge’s contemptuous ridicule. He is the first to urge his father to break faith with John, when ‘ commodity ’ seems to counsel an anti-English policy. Meagre in intellect, and with a heart cold and impervious to any generous impulse, he is an apt pupil in the calculating school of Pandulph, and readily becomes partner in a policy

from which a more honourable and compassionate nature would shrink with horror. The ease with which he reconciles his conscience to the anticipated murder of the child he had sworn to defend, prepares us for the more active perfidy that was to follow, the infamous design against the English nobles, which for downright wickedness surpasses the worst crime of John.

Austria, a blustering coward and heavy-witted fool, serves merely as a convenient butt for the noisy humour of the Bastard and the indignant contempt of Constance. After his death he is never once mentioned by friend or foe. Nevertheless he hardly seems to deserve his fate.

Of Pandulph something has already been said, and more will be found in the course of the notes. In the Roman Cardinal, Shakespeare, contrary to his usual practice, has portrayed not so much an individual as a type. Yet in so doing he has not departed from nature and experience. Pandulph, as many an ecclesiastic before and after him, is one who has sunk his whole individuality in the church whose representative he is. That church, with him, is a great organisation, claiming to rest upon a basis purely spiritual, and yet, in practice, devoted to ends which savour as much of this world as of any other. Religion and morality have for him little or no meaning save so far as they can be identified with obedience to the commands of the church. Pandulph, like most of the other characters, follows

‘commodity,’ but not for his own profit. Of personal aims, as of individual character, he has long since divested himself. To advance the glory of the Roman church he labours and schemes and intrigues. Under-hand policy, sophistical reasoning and the threat of supernatural terrors are his means; weak, selfish and superstitious natures are his agents. Without scruple and without compassion he stirs up nations to war, traffics in murder and deluges kingdoms with blood. And he too fails. Human nature and sound moral instinct revolt against his casuistry and spurious terrors, and those who have trusted in him discover at length that there is no safe reliance to be placed in his promises of support or friendship, since the cause he really serves is independent of all national or personal bonds.

Of the woman characters only two call for special
Queen Elinor. remark, Elinor and Constance. Elinor, from the purely dramatic point of view, has but a small part to play; nevertheless she is a great influence. In a sense she may be regarded as John’s evil angel. Endowed with a far stronger will and more powerful intellect than her son, she tempts him to, and encourages him in every crime and every fatal mistake. She is, we feel, responsible for his usurpation; she urges him to make the treacherous and unpatriotic compromise with Philip; and she suggests to him the murder of Arthur. At least we gather as much from the opening of the third scene of the second act—

K. John. [To *Elinor*] So shall it be ; your grace shall
 stay behind
 So strongly guarded. [To *Arthur*] Cousin, look not sad,
 Thy grandam loves thee ; and thy uncle will
 As dear be to thee as thy father was.'

The King expresses his compliance with a proposal which has originated from *Elinor*. That the proposal is not wholly concerned with the disposition of the forces may be gathered from the sudden manner in which the King turns to *Arthur*, and the union of *Elinor* with himself in lying promises of loving care. Note also how *Elinor* at the right moment draws *Arthur* out of the way as *John* approaches *Hubert*,—evidently a preconcerted arrangement :—

Elinor. Come hither, little kinsman ; hark, a word.

K. John. Come hither, *Hubert*, &c.

Of course, as with *Macbeth*, who in some respects resembles *John* in character, the stronger will merely serves to bring to birth crimes for which there is already in the weaker a latent disposition. It is worth noting, too, how much *John* relies upon his mother's superior strength. He leaves her in France at a time when his English dominions are at peace, and only in France is immediate danger to be apprehended, and it is the news of his mother's death which produces in him that absolute prostration of will and powerlessness to act from which he never recovers.

The *Elinor* of Shakespeare is the *Elinor* of history,
 but *Constance* is the poet's own crea-
 tion. Of her it is difficult to speak in
 any degree adequately, not so much because the critics
 have differed widely among themselves as to the true

nature of the character which Shakespeare intended to represent in her, as because, as all are agreed, he has chosen her as the vehicle for the manifestation of poetic splendour so mighty in imaginative power, so richly varied in every note of tragic majesty, sorrow, indignation, imprecation and despair, that speech of it at all would in the ordinary critic be alike impotent and impertinent. Only a critic who was himself a poet could from *that* side speak worthily of Shakespeare's Constance; and even Mr. Swinburne, who has written so finely of John, of Arthur, and of Faulconbridge, seems to shrink from any word on Constance, contenting himself with saying that she is "the jewel of King John.....an opal of as pure water as 'tears of perfect moan,' with fitful fire at the heart, ominous of evil and sorrow."

And, while we leave the purely poetic aspect of Constance to be regarded with silent wonder, analysis of any kind applied to her seems to involve a certain impropriety. Just as the actual events which are the causes of her suffering and sorrow are in her passionate speeches swallowed and lost sight of amid the splendid visions of majestic imagination which they serve to summon up; so also the moral character, the strength and weakness of the woman herself, seem to the reader and spectator, a small and secondary matter in the presence of the overpowering intensity of her poetic utterance. Accordingly I shall content myself with a brief resumé of some of the best and most suggestive remarks of others on the subject. I cannot, however, refrain from prefacing these with one

which is quite the worst. Perhaps the lowest depths of bathos to which Shakespearian criticism has ever descended have been triumphantly reached by the German theory-monger who has discovered that in his delineation of the tragic rage and sorrow of Constance, Shakespeare meant to inculcate and emphasise the profound moral that 'women ought not to interfere in politics.'

Mrs. Jameson, in her *Characteristics of Women*, has analysed the character of Constance at some length and with great justice. The chief attribute of Constance, she says, is *power*, 'power of imagination, of will, of passion, of affection, of pride'; in moral energy, in self-control, she is deficient; "or rather, to speak more correctly, the extraordinary development of sensibility and imagination, which lends to the character its rich poetical colouring leaves the other qualities comparatively subordinate. Hence it is that the whole complexion of the character, notwithstanding its amazing grandeur, is so exquisitely feminine The energy of Constance, not being based upon strength of character, rises and falls with the tide of passion." Her predominant passion is not ambition, in the sense of a craving for dominion for its own sake; "the vehemence with which she asserts the just and legal rights of her son is that of a fond mother and proud woman, stung with the sense of injury. . ." but when deprived of her son, grief "seems to absorb every other faculty and feeling—even pride and anger". . . . "In fact it is not pride, nor temper, nor ambition, nor

Mrs. Jameson's estimate.

even maternal affection, which in Constance gives the prevailing tone to the whole character, it is the predominance of imagination." The cast of her mind, is 'poetical, fanciful, excitable'; she possesses an 'excess of ideal power, tinging all her affections, exalting all her sentiments and thoughts, and animating the expression of both'. . . . "It is this exceeding vivacity of imagination which in the end turns sorrow to frenzy. Constance is not only a bereaved and doting mother, but a generous woman, betrayed by her own rash confidence, in whose mind the sense of injury mingling with the sense of grief, and her impetuous temper conflicting with her pride, combine to overset her reason" "On the whole, it may be said that pride and maternal affection form the basis of the character of Constance as it is exhibited to us; but that these passions, in an equal degree common to many human beings, assume their peculiar and individual tinge from an extraordinary development of intellect and fancy. It is the energy of passion which lends the character its concentrated power, as it is the prevalence of imagination throughout which dilates it into magnificence."

To these extracts I will add but one more, borrowed from another source. Mr. F. S. Boas, in his *Shakspeare and his Predecessors*, has the following passage, which, while it sets forth an estimate of Constance somewhat less favourable than that of Mrs. Jameson, seems to me to contain some reflections very much to the point:—

"It is remarkable throughout these speeches

[Act III, i and iv] how seldom the thoughts of Constance are turned directly towards

**Mr. Boas on
Constance.**

Arthur; it is her own widowed lot which forms the centre of her exuberant riot of fancy. This is in itself proof that her maternal impulse does not well up, pure and strong, from unfathomable depths in her being. How largely it is fed from merely æsthetic sources is shown by her own declaration that had Arthur been ugly, 'slandrous' to her womb, she would not have loved him, or deemed him worthy of a crown. And when the fortune of war tears him from her arms, her grief at his loss is strangely mingled with the fantastic thought that sorrow will so despoil him of his beauty that she will not know him when they meet in heaven. King Philip's rebuke, 'You are as fond of grief as of your child,' is well deserved, but Constance catches in self-defence at the implicit personification of sorrow and expands it, with pathetic rhetoric, into the picture of grief filling up the room of her absent child, and acting his every part. But the vehemence of her passion, powerless against others, reacts with deadly shock upon her own frail nature, and the spectral bridegroom whom she has so passionately invoked claims her as his own."

This paragraph, just as it is, aptly illustrates what I have already said of the seeming impropriety of any analysis of Constance's *moral* character. The moral judgment cannot but lead us to reprobate in Constance the very features in which the æsthetic judgment finds most delight.

TIME ANALYSIS OF THE PLAY AS DRAWN UP

BY MR. P. A. DANIEL.

“Time of the play seven days; with intervals, comprising in all not more than three or four months.”

Day 1.—Act I, Scene i.

Interval.—Return of French Ambassador, and arrival of John in France.

Day 2.—Act II, Scene i; Act III, Scene i to iii.

Interval.—[Some little time must be supposed to have elapsed since the battle; for the French know that John has fortified the places he has won, and has returned to England, from whence also they have intelligence that the Bastard is ransacking the Church.]

Day 3.—Act III, Scene iv.

Interval.—[During this interval, the deaths of Constance and Elinor (28th March and 1st April) must take place. (See Act IV, Scene ii.)]

Day 4.—Act IV, Scene i to iii.

Interval.—[The arrival of Ascension Day, the presence of Pandulph, the news of the Dauphin's successes, imperatively demand an interval between this scene and the preceding Act; on the other hand, we find that the Bastard has only now returned from his mission to the nobles, and that the King now hears for the first time of Arthur's actual death: these facts are incompatible with any interval: they connect this scene with the scenes of Act IV, as part of Day 4. The main plot, however, is impossible without a supposed interval, and we must force the play to allow it.]

Day 5.—Act V, Scene i.

Interval.—[Including at least Pandulph's return journey to the Dauphin, the Bastard's preparation for defence, and his and King John's journey with their army to Edmundsbury.]

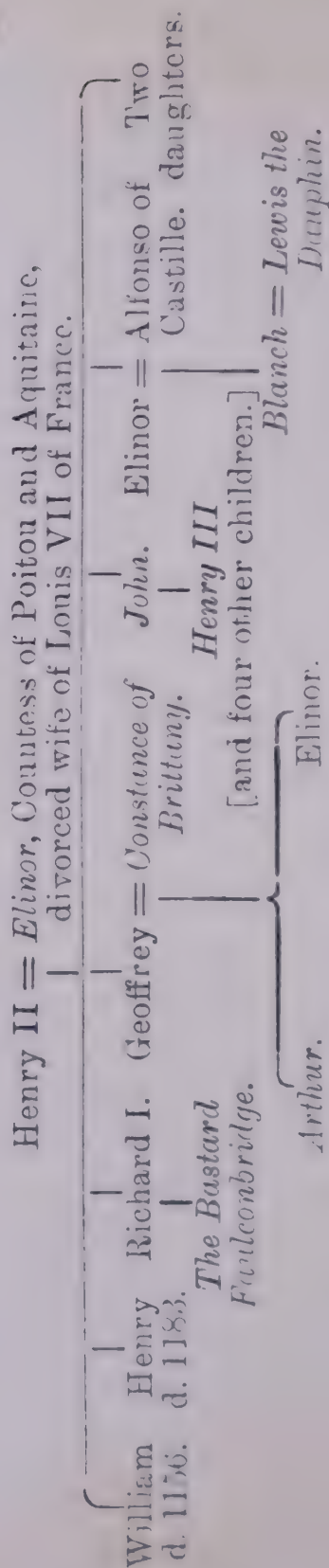
Day 6.—Act V, Scene ii to v.

Day 7.—Act V, Scenes vi and vii.

Historical time: A.D. 1199—1216; the whole of King John's reign.



GENEALOGICAL TABLE TO ILLUSTRATE 'KING JOHN.'



KING JOHN.

DRAMATIS PERSONÆ.

KING JOHN.

PRINCE HENRY, son to the king.

ARTHUR, Duke of Bretagne, nephew to the king.

The Earl of PEMBROKE.

The Earl of ESSEX.

The Earl of SALISBURY.

The Lord BIGOT.

HUBERT DE BURGH.

ROBERT FAULCONBRIDGE, son to Sir Robert Faulconbridge.

PHILIP the BASTARD, his half-brother.

JAMES GURNEY, servant to Lady Faulconbridge.

PETER of POMFRET, a prophet.

PHILIP, King of France.

LEWIS, the Dauphin.

Lymoges, Duke of AUSTRIA.

CARDINAL PANDULPH, the Pope's Legate.

MELUN, a French Lord.

CHATILLON, ambassador of France to King John.

QUEEN ELINOR, mother to King John.

CONSTANCE, mother to Arthur.

BLANCH of Spain, niece to King John.

LADY FAULCONBRIDGE.

Lords, Citizens of Angiers, Sheriff, Heralds, Officers, Soldiers.

Messengers, and other Attendants.

SCENE: *Partly in England, and partly in France.*

THE LIFE AND DEATH OF KING JOHN.

ACT I.

SCENE I. *King John's Palace.*

Enter KING JOHN, QUEEN ELINOR, PEMBROKE, ESSEX,
SALISBURY, *and others, with* CHATILLON.

K. John. Now, say, Chatillon, what would France
with us?

Chat. Thus, after greeting, speaks the King of
France,

In my behaviour, to the majesty,
The borrowed majesty, of England here.

Eli. A strange beginning: 'borrowed majesty'!

K. John. Silence, good mother; hear the em-
bassy.

Chat. Philip of France, in right and true behalf
Of thy deceased brother Geffrey's son,
Arthur Plantagenet, lays most lawful claim
To this fair island, and the territories, 10
To Ireland, Poictiers, Anjou, Touraine, Maine;
Desiring thee to lay aside the sword
Which sways usurpingly these several titles,
And put the same into young Arthur's hand,
Thy nephew and right royal sovereign.

K. John. What follows if we disallow of this?

Chat. The proud control of fierce and bloody
war,
To enforce these rights so forcibly withheld.

[Stage Direction, ll. 9, 11. See Appendix A.]

K. John. Here have we war for war and blood
for blood,

Controlment for controlment : so answer France. 20

Chat. Then take my king's defiance from my
mouth,

The farthest limit of my embassy.

K. John. Bear mine to him, and so depart in peace
Be thou as lightning in the eyes of France ;
For ere thou canst report I will be there,
The thunder of my cannon shall be heard :
So, hence ! Be thou the trumpet of our wrath
And sullen presage of your own decay.
An honourable conduct let him have ;
Pembroke, look to 't. Farewell, Chatillon. 30

[*Exeunt* CHATILLON and PEMBROKE]

Eli. What now, my son ! Have I not ever said
How that ambitious Constance would not cease
Till she had kindled France and all the world,
Upon the right and party of her son ?
This might have been prevented and made whole
With very easy arguments of love,
Which now the manage of two kingdoms must
With fearful bloody issue arbitrate.

K. John. Our strong possession and our right
for us.

Eli. Your strong possession much more than your
right, 40

Or else it must go wrong with you and me :
So much my conscience whispers in your ear,
Which none but heaven and you and I shall hear.

Enter a Sheriff.

Essex. My liege, here is the strangest controversy.
Come from the country to be judged by you,
That e'er I heard : shall I produce the men ?

[*Ll.* 20, 25, 28. See Appendix A.]

K. John. Let them approach.
Our abbeyes and our priories shall pay
This expedition's charge.

Enter ROBERT FAULCONBRIDGE, and PHILIP his Bastard Brother.

What men are you ?

Bast. Your faithful subject I, a gentleman 50
Born in Northamptonshire, and eldest son,
As I suppose, to Robert Faulconbridge,
A soldier, by the honour-giving hand
Of Cœur-de-Lion knighted in the field.

K. John. What art thou ?

Rob. The son and heir to that same Faulconbridge.

K. John. Is that the elder, and art thou the heir ?
You came not of one mother then, it seems.

Bast. Most certain of one mother, mighty king ;
That is well known : and, as I think, one father : 60
But, for the certain knowledge of that truth
I put you o'er to heaven and to my mother :
Of that I doubt, as all men's children may.

Eli. Out on thee, rude man ! thou dost shame thy
mother
And wound her honour with this diffidence.

Bast. I, madam ? no, I have no reason for it ;
That is my brother's plea and none of mine ;
The which if he can prove, 'a pops me out
At least from fair five hundred pound a year :
Heaven guard my mother's honour and my land ! 70

K. John. A good blunt fellow. Why, being younger
born,
Doth he lay claim to thine inheritance ?

Bast. I know not why, except to get the land.
But once he slander'd me with bastardy.
But whether I be as true begot or no,

[Stage Direction, ll. 50, 54, 74. See Appendix A.]

That still I lay upon my mother's head ;
 But, that I am as well begot, my liege,—
 Fair fall the bones that took the pains for me !—
 Compare our faces and be judge yourself.

If old sir Robert did beget us both 80
 And were our father and this son like him,
 O old sir Robert, father, on my knee
 I give heaven thanks I was not like to thee !

K. John. Why, what a madcap hath heaven lent
 us here !

Eli. He hath a trick of Cœur-de-Lion's face ;
 The accent of his tongue affecteth him.
 Do you not read some tokens of my son
 In the large composition of this man ?

K. John. Mine eye hath well examined his parts
 And finds them perfect Richard. Sirrah, speak, 90
 What doth move you to claim your brother's land ?

Bast. Because he hath a half-face, like my father.
 With that half-face would he have all my land :
 A half-faced groat five hundred pound a year !

Rob. My gracious liege, when that my father
 lived,
 Your brother did employ my father much,—

Bast. Well, sir, by this you cannot get my land :
 Your tale must be how he employ'd my mother.

Rob. And once despatch'd him in an embassy 100
 To Germany, there with the emperor
 To treat of high affairs touching that time.
 The advantage of his absence took the king
 And in the mean time sojourn'd at my father's :
 Where how he did prevail I shame to speak,
 But truth is truth : large lengths of seas and shores
 Between my father and my mother lay,
 As I have heard my father speak himself,
 When this same lusty gentleman was got.

Upon his death-bed he by will bequeath'd
His lands to me, and took it on his death 110
That this my mother's son was none of his ;
And if he were, he came into the world
Full fourteen weeks before the course of time.
Then, good my liege, let me have what is mine,
My father's land, as was my father's will.

K. John. Sirrah, your brother is legitimate ;
Your father's wife did after wedlock bear him,
And if she did play false the fault was hers ;
Which fault lies on the hazards of all husbands
That marry wives. Tell me, how if my brother, 120
Who, as you say, took pains to get this son,
Had of your father claim'd this son for his ?
In sooth, good friend, your father might have kept
This calf, bred from his cow, from all the world ;
In sooth he might : then, if he were my brother's,
My brother might not claim him ; nor your father,
Being none of his, refuse him. ' This concludes ;
My mother's son did get your father's heir ;
Your father's heir must have your father's land.

Rob. Shall then my father's will be of no force 130
To dispossess that child which is not his ?

Bast. Of no more force to dispossess me, sir,
Than was his will to get me, as I think.

Eli. Whether hadst thou rather be a Faulconbridge,
And like thy brother, to enjoy thy land,
Or the reputed son of Cœur-de-Lion,
Lord of thy presence and no land beside ?

Bast. Madam, and if my brother had my shape,
And I had his, sir Robert's his, like him ;
And if my legs were two such riding-rods, 140
My arms such eel-skins stuff'd, my face so thin
That in mine ear I durst not stick a rose [goes !]
Lest men should say ' Look, where three-farthings

And, to his shape, were heir to all this land,
 Would I might never stir from off this place,
 I would give it every foot to have this face;
 I would not be sir Nob in any case.

Eli. I like thee well. Wilt thou forsake thy
 fortune,
 Bequeath thy land to him and follow me?
 I am a soldier and now bound to France. 150

Bast. Brother, take you my land, I'll take my
 chance.

Your face hath got five hundred pound a year,
 Yet sell your face for fivence and 'tis dear.
 Madam, I'll follow you unto the death.

Eli. Nay, I would have you go before me thither.

Bast. Our country manners give our betters way.

K. John. What is thy name?

Bast. Philip, my liege, so is my name begun;
 Philip, good old sir Robert's wife's eldest son.

K. John. From henceforth bear his name whose
 form thou bear'st: 160

Kneel thou down Philip, but rise more great,
 Arise sir Richard and Plantagenet.

Bast. Brother by the mother's side, give me your
 hand:

My father gave me honour, yours gave land.
 Now blessed be the hour, by night or day,
 When I was got, sir Robert was away!

Eli. The very spirit of Plantagenet!
 I am thy grandam, Richard; call me so.

Bast. Madam, by chance but not by truth;
 what though?

Something about, a little from the right, 170

In at the window, or else o'er the hatch:
 Who dares not stir by day must walk by night,
 And have is have, however men do catch.

Near or far off, well won is still well shot,
And I am I, howe'er I was begot.

K. John Go, Faulconbridge : now hast thou thy
desire ;

A landless knight makes thee a landed squire.
Come, madam, and come, Richard, we must speed
For France, for France, for it is more than need.

Bast. Brother, adieu : good fortune come to
thee ! 180

For thou wast got i' the way of honesty.

[*Exeunt all but Bastard.*

A foot of honour better than I was ;
But many a many foot of land the worse.

Well, now can I make any Joan a lady.

' Good den, sir Richard !'—' God a-mercy, fellow !'—

And if his name be George, I'll call him Peter ;

For new-made honour doth forget men's names ;

'Tis too respective and too sociable

For your conversion. Now your traveller,

He and his toothpick at my worship's mess, 190

And when my knightly stomach is sufficed,

Why then I suck my teeth and catechise

My picked man of countries : ' My dear sir,'

Thus, leaning on mine elbow, I begin,

' I shall beseech you '—that is question now ;

And then comes answer like an Absey book :

' O sir,' says answer, ' at your best command ;

At your employment ; at your service, sir :'

' No, sir,' says question, ' I, sweet sir, at yours :'

And so, ere answer knows what question would, 200

Saving in dialogue of compliment,

And talking of the Alps and Apennines,

The Pyrenean and the river Po,

It draws toward supper in conclusion so.

But this is worshipful society,

And fits the mounting spirit like myself ;
 For he is but a bastard to the time
 That doth not smack of observation ;—
 And so am I, whether I smack, or no ;—
 And not alone in habit and device,
 Exterior form, outward accoutrement,
 But from the inward motion to deliver
 Sweet, sweet, sweet poison for the age's tooth :
 Which, though I will not practise to deceive,
 Yet, to avoid deceit, I mean to learn ;
 For it shall strew the footsteps of my rising.
 But who comes in such haste in riding-robes ?
 What woman-post is this ? hath she no husband
 That will take pains to blow a horn before her ?

210

Enter LADY FAULCONBRIDGE *and* JAMES GURNEY.

O me ! it is my mother. How now, good lady ? 220
 What brings you here to court so hastily ?

Lady F. Where is that slave, thy brother ? where
 is he,

That holds in chase mine honour up and down ?

Bast. My brother Robert ? old sir Robert's son ?
 Colbrand the giant, that same mighty man ?
 Is it sir Robert's son that you seek so ?

Lady F. Sir Robert's son ! Ay, thou unreverend
 boy,

Sir Robert's son : why scorn'st thou at sir Robert ?
 He is sir Robert's son, and so art thou.

Bast. James Gurney, wilt thou give us leave
 awhile ? 230

Gur. Good leave, good Philip.

Bast. Philip ! sparrow : James.
 There's toys abroad : anon I'll tell thee more.

[*Exit* Gurney.]

Madam, I was not old sir Robert's son :
 Sir Robert might have eat his part in me

Upon Good-Friday and ne'er broke his fast :
Sir Robert could do well : marry, to confess,
Could he get me ? Sir Robert could not do it :
We know his handiwork : therefore, good mother,
To whom am I beholding for these limbs ?
Sir Robert never help to make this leg. 240

Lady F. Hast thou conspired with thy brother too,
That for thine own gain shouldst defend mine honour ?
What means this scorn, thou most untoward knave ?

Bast. Knight, knight, good mother,—Basilisco-like.
What ! I am dubb'd ! I have it on my shoulder.

But, mother, I am not sir Robert's son ;
I have disclaimed sir Robert and my land ;
Legitimation, name, and all is gone :
Then, good my mother, let me know my father ;
Some proper man, I hope : who was it, mother ? 250

Lady F. Hast thou denied thyself a Faulcon-
bridge ?

Bast. As faithfully as I deny the devil.

Lady F. King Richard Cœur-de-Lion was thy
father :

By long and vehement suit I was seduced
To make room for him in my husband's bed :
Heaven ! lay not my transgression to my charge !
That art the issue of my dear offence,
Which was so strongly urged past my defence.

Bast. Now, by this light, were I to get again,
Madam, I would not wish a better father. 260
Some sins do bear their privilege on earth,
And so doth yours ; your fault was not your folly :
Needs must you lay your heart at his dispose,
Subjected tribute to commanding love,
Against whose fury and unmatched force
The aweless lion could not wage the fight,
Nor keep his princely heart from Richard's hand.

He that perforce robs lions of their hearts,
 May easily win a woman's. Ay, my mother,
 With all my heart I thank thee for my father! 270
 Who lives and dares but say thou didst not well
 When I was got, I'll send his soul to hell.
 Come, lady, I will show thee to my kin;

And they shall say, when Richard me begot,
 If thou hadst said him nay, it had been sin:

Who says it was, he lies; I say, 't was not.

[*Exeunt.*]

ACT II.

SCENE I. *France. Before Angiers.*

Enter, on one side, the Archduke of AUSTRIA, and Forces; on the other, PHILIP, King of France, and Forces; LEWIS, the Dauphin, CONSTANCE, ARTHUR, and Attendants

K. Phi. Before Angiers well met, brave Austria.
 Arthur, that great forerunner of thy blood,
 Richard, that robb'd the lion of his heart,
 And fought the holy wars in Palestine,
 By this brave duke came early to his grave:
 And for amends to his posterity,

At our importance hither is he come,
 To spread his colours, boy, in thy behalf,
 And to rebuke the usurpation

Of thy unnatural uncle, English John: 10
 Embrace him, love him, give him welcome hither.

Arth. God shall forgive you Cœur-de-Lion's death
 The rather that you give his offspring life,
 Shadowing their right under your wings of war:
 I give you welcome with a powerless hand,
 But with a heart full of unstained love:
 Welcome before the gates of Angiers, duke.

[*Ll. 1, 11, 14, 16. See Appendix A.*]

Lew. A noble boy! Who would not do thee right?

Aust. Upon thy cheek lay I this zealous kiss,
As seal to this indenture of my love, 20
That to my home I will no more return,
Till Angiers and the right thou hast in France,
Together with that pale, that white-faced shore,
Whose foot spurns back the ocean's roaring tides
And coops from other lands her islanders,
Even till that England, hedged in with the main,
That water-walled bulwark, still secure
And confident from foreign purposes,
Even till that utmost corner of the west
Salute thee for her king: till then, fair boy, 30
Will I not think of home, but follow arms.

Const. O, take his mother's thanks, a widow's
thanks,
Till your strong hand shall help to give him strength
To make a more requital to your love!

Aust. The peace of heaven is theirs that lift their
swords

In such a just and charitable war.

K. Phi. Well then, to work: our cannon shall be
bent

Against the brows of this resisting town.

Call for our chiefest men of discipline,

To cull the plots of best advantages: 40

We'll lay before this town our royal bones,

Wade to the market-place in Frenchmen's blood,

But we will make it subject to this boy.

Const. Stay for an answer to your embassy,
Lest unadvised you stain your swords with blood.

My Lord Chatillon may from England bring

That right in peace which here we urge in war,

And then we shall repent each drop of blood

That hot rash haste so indirectly shed.

Enter CHATILLON.

K. Phi. A wonder, lady ! lo, upon thy wish, 50
 Our messenger, Chatillon, is arrived !
 What England says, say briefly, gentle lord ;
 We coldly pause for thee ; Chatillon, speak.

Chat. Then turn your forces from this paltry
 siege
 And stir them up against a mightier task.
 England, impatient of your just demands,
 Hath put himself in arms : the adverse winds,
 Whose leisure I have stay'd, have given him time
 To land his legions all as soon as I ;
 His marches are expedient to this town, 60
 His forces strong, his soldiers confident.
 With him along is come the mother-queen,
 An Ate, stirring him to blood and strife ;
 With her her niece, the Lady Blanch of Spain ;
 With them a bastard of the king's deceased ;
 And all the unsettled humours of the land,
 Rash, inconsiderate, fiery voluntaries,
 With ladies' faces and fierce dragons' spleens,
 Have sold their fortunes at their native homes,
 Bearing their birthrights proudly on their backs, 70
 To make a hazard of new fortunes here :
 In brief, a braver choice of dauntless spirits
 Than now the English bottoms have waft o'er
 Did never float upon the swelling tide,
 To do offence and scath in Christendom.

[*Drums beat.*

The interruption of their churlish drums
 Cuts off more circumstance : they are at hand,
 To parley or to fight ; therefore prepare.

K. Phi. How much unlook'd for is this expedi-
 tion !

Aust. By how much unexpected, by so much 80

[*Ll. 63, 68. See Appendix A.*]

We must awake endeavour for defence ;
For courage mounteth with occasion :
Let them be welcome then ; we are prepared.

Enter KING JOHN, ELINOR, BLANCH, *the* Bastard,
Lords, and *Forces*.

K. John. Peace be to France, if France in peace
permit

Our just and lineal entrance to our own ;
If not, bleed France, and peace ascend to heaven,
Whiles we, God's wrathful agent, do correct
Their proud contempt that beats His peace to heaven.

K. Phi. Peace be to England, if that war return
From France to England, there to live in peace. 90
England we love ; and for that England's sake
With burden of our armour here we sweat.
This toil of ours should be a work of thine ;
But thou from loving England art so far,
That thou hast under-wrought his lawful king,
Cut off the sequence of posterity,
Out-faced infant state and done a rape
Upon the maiden virtue of the crown.
Look here upon thy brother Geffrey's face ;
These eyes, these brows, were moulded out of his : 100
This little abstract doth contain that large
Which died in Geffrey, and the hand of time
Shall draw this brief into as huge a volume.
That Geffrey was thy elder brother born,
And this his son ; England was Geffrey's right,
And this is Geffrey's : in the name of God
How comes it then that thou art called a king,
When living blood doth in these temples beat,
Which owe the crown that thou o'ermasterest ?

K. John. From whom hast thou this great com-
mission, France, 110

[*Ll.* 84, 88, 95, 103, 106. See Appendix A.]

To draw my answer from thy articles ?

K. Phi. From that supernal judge, that stirs good thoughts

In any breast of strong authority,
To look into the blots and stains of right :
That judge hath made me guardian to this boy :
Under whose warrant I impeach thy wrong,
And by whose help I mean to chastise it.

K. John. Alack, thou dost usurp authority.

K. Phi. Excuse ; it is to beat usurping down.

Eli. Who is it thou dost call usurper, France ? 120

Const. Let me make answer ; thy usurping son.

Eli. Out, insolent ! thy bastard shall be king,
That thou mayst be a queen and check the world !

Const. My bed was ever to thy son as true
As thine was to thy husband ; and this boy
Liker in feature to his father Geoffrey,
Than thou and John, in manners being as like
As rain to water, or devil to his dam.

My boy a bastard ! By my soul, I think,
His father never was so true begot : 130
It cannot be, an if thou wert his mother.

Eli. There's a good mother, boy, that blots thy father.

Const. There's a good grandam, boy, that would blot thee.

Aust. Peace !

Bast. Hear the crier.

Aust. What the devil art thou ?

Bast. One that will play the devil, sir, with you
An 'a may catch your hide and you alone :
You are the hare of whom the proverb goes,
Whose valour plucks dead lions by the beard :
I'll smoke your skin-coat, an I catch you right ;
Sirrah, look to 't ; i' faith, I will, i' faith. 140

[Ll. 114, 118—150, 127. See Appendix A.]

Blanch. O, well did he become that lion's robe
That did disrobe the lion of that robe !

Bast. It lies as sightly on the back of him
As great Alcides' shows upon an ass.
But, ass, I'll take that burden from your back,
Or lay on that shall make your shoulders crack.

Aust. What cracker is this same that deafs our
ears

With this abundance of superfluous breath ?
King Philip, determine what we shall do straight.

K. Phi. Women and fools, break off your confer-
ence. 150

King John, this is the very sum of all ;
England and Ireland, Anjou, Touraine, Maine,
In right of Arthur do I claim of thee ;
Wilt thou resign them and lay down thy arms ?

K. John My life as soon : I do defy thee, France.
Arthur of Bretagne, yield thee to my hand ;
And out of my dear love I'll give thee more
Than e'er the coward hand of France can win :
Submit thee, boy.

Eli. Come to thy grandam, child.

Const. Do, child, go to it grandam, child ; 160
Give grandam kingdom, and it grandam will
Give it a plum, a cherry, and a fig :
There's a good grandam.

Arth. Good my mother, peace !
I would that I were low laid in my grave :
I am not worth this coil that's made for me.

Eli. His mother shames him so, poor boy, he
weeps.

Const. Now shame upon you, whether she does or
no !
His grandam's wrongs, and not his mother's shames,
Draws those heaven-moving pearls from his poor eyes,

[LL. 141, 144, 149, 150, 152, 159, 167, 169. See Appendix A.]

Which heaven shall take in nature of a fee ; 170
 Ay, with these crystal beads heaven shall be bribed
 To do him justice and revenge on you.

Eli. Thou monstrous slanderer of heaven and earth !

Const. Thou monstrous injurer of heaven and earth !
 Call not me slanderer ; thou, and thine usurp
 The dominations, royalties and rights
 Of this oppressed boy : this is thy eld'st son's son,
 Infortunate in nothing but in thee :

Thy sins are visited in this poor child ;
 The canon of the law is laid on him ; 180
 Being but the second generation
 Removed from thy sin-conceiving womb.

K. John. Bedlam, have done !

Const. I have but this to say,
 That he is not only plagued for her sin,
 But God hath made her sin and her the plague
 On this removed issue, plagued for her
 And with her plague ; her sin his injury,
 Her injury the beadle to her sin,
 All punished in the person of this child,
 And all for her : a plague upon her ! 190

Eli. Thou unadvised scold, I can produce
 A will that bars the title of thy son.

Const. Ay, who doubts that ? a will ! a wicked will ;
 A woman's will ; a canker'd grandam's will !

K. Phi. Peace, lady ! pause, or be more temperate :
 It ill beseems this presence to cry aim
 To these ill-tuned repetitions.

Some trumpet summon hither to the walls
 These men of Angiers : let us hear them speak
 Whose title they admit, Arthur's or John's. 200

Trumpets sound. Enter certain Citizens upon the walls.

First Cit. Who is it that hath warn'd us to the walls ?

K. Phi. 'Tis France, for England.

K. John.

England, for itself.

You men of Angiers, and my loving subjects,—

K. Phi. You loving men of Angiers, Arthur's subjects,

Our trumpet call'd you to this gentle parle,—

K. John. For our advantage; therefore hear us first.

These flags of France, that are advanced here
Before the eye and prospect of your town,
Have hither march'd to your endamagement:
The cannons have their bowels full of wrath, 210
And ready mounted are they to spit forth
Their iron indignation 'gainst your walls:
All preparation for a bloody siege
And merciless proceeding by these French
Confronts your city's eyes, your winking gates;
And but for our approach those sleeping stones
That as a waist doth girdle you about,
By the compulsion of their ordinance
By this time from their fixed beds of lime
Had been dishabited, and wide havoc made 220
For bloody power to rush upon your peace.
But on the sight of us your lawful king,
Who painfully with much expedient march
Have brought a countercheck before your gates,
To save unscratch'd your city's threatened cheeks,
Behold, the French amazed vouchsafe a parle;
And now, instead of bullets wrapped in fire,
To make a shaking fever in your walls,
They shoot but calm words, folded up in smoke,
To make a faithless error in your ears: 230
Which trust accordingly, kind citizens,
And let us in, your king, whose labour'd spirits,
Forwearied in this action of swift speed,
Crave harbourage within your city walls.

K. Phi. When I have said, make answer to us both.

Lo, in this right hand, whose protection
 Is most divinely vow'd upon the right
 Of him it holds, stands young Plantagenet,
 Son to the elder brother of this man,
 And king o'er him and all that he enjoys : 240
 For this down-trodden equity, we tread
 In warlike march these greens before your town,
 Being no further enemy to you
 Than the constraint of hospitable zeal
 In the relief of this oppressed child
 Religiously provokes. Be pleased then
 To pay that duty which you truly owe
 To him that owes it, namely this young prince :
 And then our arms, like to a muzzled bear,
 Save in aspect, hath all offence seal'd up : 250
 Our cannons' malice vainly shall be spent
 Against the invulnerable clouds of heaven :
 And with a blessed and unvex'd retire,
 With unhack'd swords and helmets all unbruised,
 We will bear home that lusty blood again
 Which here we came to spout against your town,
 And leave your children, wives and you in peace.
 But if you fondly pass our proffer'd offer,
 'Tis not the roundure of your old-faced walls
 Can hide you from our messengers of war, 260
 Though all these English and their discipline
 Were harbour'd in their rude circumference.
 Then tell us, shall your city call us lord,
 In that behalf which we have challenged it ?
 Or shall we give the signal to our rage
 And stalk in blood to our possession ? [subjects :
First Cit. In brief, we are the king of England's
 For him, and in his right, we hold this town.

K. John. Acknowledge then the king, and let me
in.

First Cit. That can we not; but he that proves the
king, 270

To him will we prove loyal: till that time
Have we ramm'd up our gates against the world.

K. John. Doth not the crown of England prove the
king?

And if not that, I bring you witnesses,
Twice fifteen thousand hearts of England's breed,—

Bast. Bastards, and else.

K. John. To verify our title with their lives.

K. Phi. As many and as well-born bloods as
those—

Bast. Some bastards too.

K. Phi. Stand in his face to contradict his claim. 280

First Cit. Till you compound whose right is worthiest,
We for the worthiest hold the right from both.

K. John. Then God forgive the sin of all those
souls

That to their everlasting residence,
Before the dew of evening fall, shall fleet
In dreadful trial of our kingdom's king!

K. Phi. Amen, Amen! Mount, chevaliers! to arms!

Bast. Saint George, that swunged the dragon, and
e'er since

Sits on his horse back at mine hostess' door,
Teach us some fence! [*To Austria.*] Sirrah, were I
at home,

At your den, sirrah, with your lioness, 290
I would set an oxhead to your lion's hide,
And make a monster of you.

Aust. Peace! no more.

Bast. O, tremble, for you hear the lion roar.

K. John. Up higher to the plain; where we'll set
forth

In best appointment all our regiments.

Bast. Speed then, to take advantage of the field.

K. Phi. It shall be so ; and at the other hill
Command the rest to stand. God, and our right !

[*Exeunt.*]

*Here after excursions, enter the Herald of France, with
trumpets, to the gates.*

H. Her. You men of Angiers, open wide your
gates, 300

And let young Arthur, Duke of Bretagne, in,
Who by the hand of France this day hath made
Much work for tears in many an English mother,
Whose sons lie scattered on the bleeding ground :
Many a widow's husband grovelling lies,
Coldly embracing the discoloured earth ;
And victory, with little loss, doth play
Upon the dancing banners of the French,
Who are at hand, triumphantly display'd,
To enter conquerors, and to proclaim 310
Arthur of Bretagne England's king and yours.

Enter English Herald, with trumpet.

E. Her. Rejoice, you men of Angiers, ring your
bells ;

King John, your king and England's, doth approach,
Commander of this hot malicious day :

Their armours, that marched hence so silver-bright,
Hither return all gilt with Frenchmen's blood :

There stuck no plume in any English crest
That is removed by a staff of France ;

Our colours do return in those same hands

That did display them when we first march'd
forth ; 320

And, like a jolly troop of huntsmen, come
Our lusty English, all with purpled hands,
Dyed in the dying slaughter of their foes :

[11, 299, 301, 309, 323. See Appendix A.]

Open your gates and give the victors way.

First Cit. Heralds, from off our towers we might behold,

From first to last, the onset and retire

Of both your armies; whose equality

By our best eyes cannot be censured:

Blood hath bought blood and blows have answered blows;

Strength match'd with strength, and power confronted power: 330

Both are alike; and both alike we like.

One must prove greatest: while they weigh so even,

We hold our town for neither, yet for both.

Re-enter the two KINGS, with their powers, severally.

K. John. France, hast thou yet more blood to cast away?

Say, shall the current of our right run on?

Whose passage vex'd with thy impediment,

Shall leave his native channel, and o'erswell

With course disturb'd even thy confining shores,

Unless thou let his silver water keep

A peaceful progress to the ocean. 340

K. Phi. England, thou hast not saved one drop of blood,

In this hot trial, more than we of France;

Rather, lost more. And by this hand I swear,

That sways the earth this climate overlooks,

Before we will lay down our just-borne arms,

We'll put thee down 'gainst whom these arms we bear,

Or add a royal number to the dead,

Gracing the scroll that tells of this war's loss

With slaughter coupled to the name of kings.

Bast. Ha, majesty! how high thy glory towers, 350

When the rich blood of kings is set on fire!

O, now doth Death line his dead chaps with steel;

The swords of soldiers are his teeth, his fangs ;
 And now he feasts, mousing the flesh of men,
 In undetermined differences of kings.

Why stand these royal fronts amazed thus ?
 Cry ' havoc ! ' kings, back to the stained field,
 You equal potents, fiery kindled spirits !

Then let confusion of one part confirm

The other's peace ; till then, blows, blood, and
 death ! 360

K. John. Whose party do the townsmen yet admit ?

K. Phi. Speak citizens, for England ; who's your
 king ?

First Cit. The king of England, when we know the
 king.

K. Phi. Know him in us, that here hold up his
 right.

K. John. In us, that are our own great deputy,
 And bear possession of our person here,
 Lord of our presence, Angiers, and of you.

First Cit. A greater power than we denies all this :
 And, till it be undoubted, we do lock
 Our former scruple in our strong-barr'd gates ; 370
 King'd of our fears, until our fears, resolved,
 Be by some certain king purged and deposed.

Bast. By Heaven, these scroyles of Angiers flout
 you, kings,

And stand securely on their battlements,
 As in a theatre, whence they gape and point
 At your industrious scenes and acts of death.

That your royal presences be ruled by me :

Our cure the mutines of Jerusalem,

That ends awhile, and both conjointly bend

Our vilest deeds of malice on this town. 380

And, like and west let France and England mount

Our lusty tiring cannon charged to the mouths,

Dyed in the

Till their soul-fearing clamours have brawl'd down
The flinty ribs of this contemptuous city :
I'd play incessantly upon these jades,
Even till unfenced desolation
Leave them as naked as the vulgar air.
That done, dissever your united strengths,
And part your mingled colours once again ;
Turn face to face, and bloody point to point ; 390
Then, in a moment, Fortune shall cull forth
Out of one side her happy minion,
To whom in favour she shall give the day,
And kiss him with a glorious victory.
How like you this wild counsel, mighty states ?
Smacks it not something of the policy ?

K. John. Now, by the sky that hangs above our
heads,

I like it well. France, shall we knit our powers,
And lay this Angiers even with the ground,
Then after fight who shall be king of it ? 400

Bast. And if thou hast the mettle of a king,
Being wrong'd as we are by this peevish town,
Turn thou the mouth of thy artillery,
As we will ours, against these saucy walls ;
And when that we have dashed them to the ground,
Why then defy each other, and pell-mell,
Make work upon ourselves, for heaven or hell.

K. Phi. Let it be so. Say, where will you assault ?

K. John. We from the west will send destruction
Into this city's bosom. 410

Aust. I from the north.

K. Phi. Our thunder from the south
Shall rain their drift of bullets on this town.

Bast. O prudent discipline ! From north to south,
Austria and France shoot in each other's mouth :
I'll stir them to it. Come, away, away !

First Cit. Hear us, great kings : vouchsafe awhile to
stay,

And I shall show you peace and fair-faced league ;
Win you this city without stroke or wound ;
Rescue those breathing lives to die in beds,
That here come sacrifices for the field : 420
Persever not, but hear me, mighty kings.

K. John. Speak on with favour ; we are bent to
hear.

First Cit. That daughter there of Spain, the Lady
Blanch,

Is near to England : look upon the years
Of Lewis the Dauphin and that lovely maid :
If lusty love should go in quest of beauty,
Where should he find it fairer than in Blanch ?
If zealous love should go in search of virtue,
Where should he find it purer than in Blanch ?
If love ambitious sought a match of birth, 430
Whose veins bound richer blood than Lady Blanch ?
Such as she is, in beauty, virtue, birth,
Is the young Dauphin every way complete :
If not complete of, say he is not she ;
And she again wants nothing, to name want,
If want it be not that she is not he :
He is the half part of a blessed man,
Left to be finished by such as she ;
And she a fair divided excellence,
Whose fulness of perfection lies in him. 440
O, two such silver currents, when they join,
Do glorify the banks that bound them in ;
And two such shores to two such streams made one,
Two such controlling bounds shall you be, kings.
To these two princes, if you marry them.
This union shall do more than battery can
To our fast-closed gates ; for, at this match,

With swifter spleen than powder can enforce,
 The mouth of passage shall we fling wide ope,
 And give you entrance ; but without this match, 450
 The sea enraged is not half so deaf,
 Lions more confident, mountains and rocks
 More free from motion, no, not Death himself
 In mortal fury half so peremptory,
 As we to keep this city.

Bast. Here's a stay
 That shakes the rotten carcass of old Death
 Out of his rags ! Here's a large mouth, indeed,
 That spits forth death and mountains, rocks and seas,
 Talks as familiarly of roaring lions
 As maids of thirteen do of puppy-dogs ! 460
 What cannoneer begot this lusty blood ?
 He speaks plain cannon fire, and smoke and bounce ;
 He gives the bastinado with his tongue :
 Our ears are cudgell'd ; not a word of his
 But buffets better than a fist of France :
 Zounds ! I was never so bethump'd with words
 Since I first call'd my brother's father dad.

Eli. Son, list to this conjunction, make this
 match ;
 Give with our niece a dowry large enough ;
 For by this knot thou shalt so surely tie 470
 Thy now unsured assurance to the crown,
 That yon green boy shall have no sun to ripe
 The bloom that promiseth a mighty fruit.
 I see a yielding in the looks of France ;
 Mark, how they whisper : urge them while their
 souls
 Are capable of this ambition,
 Lest zeal, now melted, by the windy breath
 Of soft petitions, pity and remorse,
 Cool and congeal again to what it was.

First Cit. Why answer not the double majesties 480
This friendly treaty of our threaten'd town?

K. Phi. Speak England first, that hath been forward first

To speak unto this city: what say you?

K. John. If that the Dauphin there, thy princely son,

Can in this book of beauty read 'I love,'

Her dowry shall weigh equal with a Queen:

For Anjou, and fair Touraine, Maine, Poictiers,

And all that we upon this side the sea,

Except this city now by us besieged,

Find liable to our crown and dignity,

490

Shall gild her bridal bed, and make her rich

In titles, honours and promotions,

As she in beauty, education, blood,

Holds hand with any princess of the world.

K. Phi. What say'st thou, boy? look in the lady's face.

Lew. I do, my lord; and in her eye I find

A wonder, or a wondrous miracle,

The shadow of myself formed in her eye;

Which, being but the shadow of your son,

Becomes a sun, and makes your son a shadow: 500

I do protest I never loved myself

Till now infix'd I beheld myself

Drawn in the flattering table of her eye

[*Whispers with Blanch.*

Bast. Drawn in the flattering table of her eye!

Hang'd in the frowning wrinkle of her brow!

And quarter'd in her heart! he doth espy

Himself love's traitor: this is pity now,

That hang'd and drawn and quarter'd, there should be,

In such a love, so vile a lout as he.

Blanch. My uncle's will in this respect is mine: 510

If he see aught in you that makes him like,
That anything he sees, which moves his liking,
I can with ease translate it to my will;
Or if you will, to speak more properly,
I will enforce it easily to my love.
Further I will not flatter you, my lord,
That all I see in you is worthy love,
Than this; that nothing do I see in you,
Though churlish thoughts themselves should be your
judge,
That I can find should merit any hate. 520

K. John. What say these young ones? What say
you, my niece?

Blanch. That she is bound in honour still to do
What you in wisdom still vouchsafe to say.

K. John. Speak then, prince Dauphin: can you
love this lady?

Lew. Nay, ask me if I can refrain from love;
For I do love her most unfeignedly.

K. John. Then do I give Volquessen, Touraine,
Maine,
Poitiers, and Anjou, these five provinces,
With her to thee; and this addition more,
Full thirty thousand marks of English coin. 530
Philip of France, if thou be pleased withal,
Command thy son and daughter to join hands.

K. Phi. It likes us well; young princes, close your
hands.

Aust. And your lips too; for I am well assured
That I did so when I was first assured.

K. Phi. Now, citizens of Angiers, ope your gates,
Let in that amity which you have made;
For at Saint Mary's chapel presently
The rites of marriage shall be solemnized.
Is not the Lady Constance in this troop? 540

I know she is not, for this match made up
 Her presence would have interrupted much.
 Where is she and her son ? tell me, who knows.

Lew. She is sad and passionate at your highness' tent.

K. Phi. And, by my faith, this league, that we have made,

Will give her sadness very little cure.
 Brother of England, how may we content
 This widow lady ? In her right we came,
 Which we, God knows, have turn'd another way,
 To our own vantage.

K. John. We will heal up all ; 550
 For we'll create young Arthur Duke of Bretagne
 And Earl of Richmond ; and this rich fair town
 We make him lord of. Call the Lady Constance ;
 Some speedy messenger bid her repair
 To our solemnity : I trust we shall,
 If not fill up the measure of her will,
 Yet in some measure satisfy her so
 That we shall stop her exclamation.
 Go we, as well as haste will suffer us,
 To this unlook'd for, unprepared pomp. 560

[*Exeunt all but the Bastard.*]

Bast. Mad world ! mad kings ! mad composition !
 John, to stop Arthur's title in the whole,
 Hath willingly departed with a part :
 And France, whose armour conscience buckled on,
 Whom zeal and charity brought to the field
 As God's own soldier, rounded in the ear
 With that same purpose-changer, that sly devil,
 That broker, that still breaks the pate of faith,
 That daily break-vow, he that wins of all,
 Of kings, of beggars, old men, young men, maids, 570
 Who, having no external thing to lose

But the word 'maid,' cheats the poor maid of that;
That smooth-faced gentleman, tickling Commodity,
Commodity, the bias of the world,
The world, who of itself is peised well,
Made to run even upon even ground,
Till this advantage, this vile-drawing bias,
This sway of motion, this Commodity,
Makes it take head from all indifferency,
From all direction, purpose, course, intent : 580
And this same bias, this Commodity,
This bawd, this broker, this all-changing word,
Clapp'd on the outward eye of fickle France,
Hath drawn him from his own determined aid,
From a resolved and honourable war,
To a most base and vile-concluded peace.
And why rail I on this Commodity?
But for because he hath not woo'd me yet :
Not that I have the power to clutch my hand,
When his fair angels would salute my palm ; 590
But for my hand, as unattempted yet,
Like a poor beggar, raileth on the rich.
Well, whiles I am a beggar, I will rail,
And say there is no sin but to be rich ;
And being rich, my virtue then shall be
To say there is no vice but beggary.
Since kings break faith upon commodity,
Gain, be my lord, for I will worship thee. [Exit.

[L1. 582, 587, 589, 591, 592. See Appendix A.]

ACT III.

SCENE I. *The French KING's Pavilion.**Enter* CONSTANCE, ARTHUR, *and* SALISBURY.

Const. Gone to be married ! gone to swear a peace !

False blood to false blood join'd ! gone to be friends !
Shall Lewis have Blanch, and Blanch those provinces ?

It is not so ; thou hast misspoke, misheard :

Be well advised, tell o'er thy tale again :

It cannot be ; thou dost but say 'tis so :

I trust I may not trust thee ; for thy word

Is but the vain breath of a common man :

Believe me, I do not believe thee, man ;

I have a king's oath to the contrary, 10

Thou shalt be punish'd for thus frightening me,

For I am sick and capable of fears,

Oppress'd with wrongs and therefore full of fears,

A widow, husbandless, subject to fears.

A woman, naturally born to fears ;

And though thou now confess thou didst but jest,

With my vex'd spirits I cannot take a truce,

But they will quake and tremble all this day.

What dost thou mean by shaking of thy head ?

Why dost thou look so sadly on my son ? 20

What means that hand upon that breast of thine ?

Why holds thine eye that lamentable rheum,

Like a proud river peering o'er his bounds ?

Be these sad signs confirmers of thy words ?

Then speak again ; not all thy former tale,

But this one word, whether thy tale be true.

Sal. As true as I believe you think them false
That give you cause to prove my saying true.

Const. O, if thou teach me to believe this sorrow,
Teach thou this sorrow how to make me die, 30

And let belief and life encounter so
As doth the fury of two desperate men
Which in the very meeting fall and die.
Lewis marry Blanch ! O boy, then where art thou ?
France friend with England, what becomes of me ?
Fellow, be gone : I cannot brook thy sight :
This news hath made thee a most ugly man.

Sal. What other harm have I, good lady, done,
But spoke the harm that is by others done ?

Const. Which harm within itself so heinous is 40
As it makes harmful all that speak of it.

Arth. I do beseech you, madam, be content.

Const. If thou, that bid'st me be content, wert
grim,

Ugly and slanderous to thy mother's womb,
Full of unpleasing blots and sightless stains,
Lame, foolish, crooked, swart, prodigious,
Patch'd with foul moles and eye-offending marks,
I would not care, I then would be content,
For then I should not love thee, no, nor thou
Become thy great birth nor deserve a crown. 50
But thou art fair, and at thy birth, dear boy,
Nature and Fortune join'd to make thee great :
Of Nature's gifts thou mayst with lilies boast
And with the half-blown rose. But Fortune, O,
She is corrupted, changed and won from thee ;
She adulterates hourly with thine uncle John,
And with her golden hand hath pluck'd on France
To tread down fair respect of sovereignty,
And made his majesty the bawd to theirs.
France is a bawd to Fortune and King John ; 60
That strumpet Fortune, that usurping John !
Tell me, thou fellow, is not France forsworn ?
Envenom him with words, or get thee gone,
And leave those woes alone which I alone

Am bound to under-bear.

Sal.

Pardon me, madam,

I may not go without you to the kings.

Const. Thou mayst, thou shalt; I will not go with thee :

I will instruct my sorrows to be proud ;
For grief is proud and makes his owner stoop.

To me and to the state of my great grief

70

Let kings assemble ; for my grief's so great

That no supporter but the huge firm earth

Can hold it up : here I and sorrows sit ;

Here is my throne, bid kings come bow to it.

[*Seats herself on the ground.*]

Enter KING JOHN, KING PHILIP, LEWIS, BLANCH, ELINOR,
the BASTARD, AUSTRIA, and Attendants.

K. Phi. 'Tis true, fair daughter, and this blessed day

Ever in France shall be kept festival :

To solemnise this day the glorious sun

Stays in his course and plays the alchymist,

Turning with splendour of his precious eye

The meagre cloddy earth to glittering gold :

80

The yearly course that brings this day about
Shall never see it but a holiday.

Const. A wicked day, and not a holy day !

[*Rising.*]

What hath this day deserved ? what hath it done,

That it in golden letters should be set

Among the high tides in the calendar ?

Nay, rather turn this day out of the week,

This day of shame, oppression, perjury.

Or, if it must stand still, let wives with child

Pray that their burthens may not fall this day,

90

Lest that their hopes prodigiously be cross'd :

But on this day let seamen fear no wrack ;
No bargains break that are not this day made :
This day, all things begun come to ill end,
Yea, faith itself to hollow falsehood change !

K. Phi. By heaven, lady, you shall have no cause
To curse the fair proceedings of this day :
Have I not pawn'd to you my majesty ?

Const. You have beguiled me with a counterfeit
Resembling majesty, which, being touch'd and
tried, 100

Proves valueless : you are forsworn, forsworn ;
You came in arms to spill mine enemies' blood,
But now in arms you strengthen it with yours :
The grappling vigour and rough frown of war
Is cold in amity and painted peace,
And our oppression hath made up this league.
Arm, arm, you heavens, against these perjured kings !
A widow cries ; be husband to me, heavens !
Let not the hours of this ungodly day
Wear out the day in peace ; but, ere sunset, 110
Set armed discord 'twixt these perjured kings !
Hear me, O, hear me !

Aust. Lady Constance, peace !

Const. War ! war ! no peace ! peace is to me a
war.

O Lymoges ! O Austria ! thou dost shame
That bloody spoil : thou slave, thou wretch, thou
coward !

Thou little valiant, great in villainy !
Thou ever strong upon the stronger side !
Thou Fortune's champion, that dost never fight
But when her humourous ladyship is by
To teach thee safety ! thou art perjured too, 120
And soothest up greatness. What a fool art thou,
A ramping fool, to brag and stamp and swear

Upon my party ! Thou cold-blooded slave,
 Hast thou not spoke like thunder on my side,
 Been sworn my soldier, bidding me depend
 Upon thy stars, thy fortune and thy strength,
 And dost thou now fall over to my foes ?
 Thou wear a lion's hide ! doff it for shame,
 And hang a calf's-skin on those recreant limbs.

Aust. O, that a man should speak those words to
 me ! 130

Bast. And hang a calf's-skin on those recreant
 limbs.

Aust. Thou darest not say so, villain, for thy life.

Bast. And hang a calf's-skin on those recreant
 limbs.

K. John. We like not this ; thou dost forget thy-
 self.

Enter PANDULPH.

K. Phi. Here comes the holy legate of the pope.

Pand. Hail, you anointed deputies of heaven !
 To thee, King John, my holy errand is.

I Pandulph, of fair Milan cardinal,
 And from Pope Innocent the legate here,
 Do in his name religiously demand 140

Why thou against the church, our holy mother,
 So wilfully dost spurn ; and force perforce
 Keep Stephen Langton, chosen archbishop
 Of Canterbury, from that holy see :
 This, in our foresaid holy father's name,
 Pope Innocent, I do demand of thee.

K. John. What earthly name to interrogatories
 Can task the free breath of a sacred king ?

Thou canst not, cardinal, devise a name
 So slight, unworthy and ridiculous, 150
 To charge me to an answer, as the pope.

Tell him this tale ; and from the mouth of England
Add thus much more, that no Italian priest
Shall tithe or toll in our dominions ;
But as we, under heaven, are supreme head,
So, under Him that great supremacy,
Where we do reign, we will alone uphold,
Without the assistance of a mortal hand :
So tell the pope, all reverence set apart
To him and his usurp'd authority. 160

K. Phi. Brother of England, you blaspheme in
this.

K. John. Though you and all the kings of Chris-
tendom
Are led so grossly by this meddling priest,
Dreading the curse that money may buy out ;
And by the merit of vile gold, dross, dust,
Purchase corrupted pardon of a man,
Who in that sale sells pardon from himself,
Though you and all the rest so grossly led
This juggling witchcraft with revenue cherish,
Yet I alone, alone do me oppose 170
Against the pope and count his friends my foes.

Pand. Then by the lawful power that I have,
Thou shalt stand cursed and excommunicate :
And blessed shall he be that doth revolt
From his allegiance to an heretic ;
And meritorious shall that hand be call'd,
Canonised, and worshipp'd as a saint,
That takes away by any secret course
Thy hateful life.

Const. O, lawful let it be
That I have room with Rome to curse awhile ! 180
Good father cardinal, cry thou amen
To my keen curses ; for without my wrong
There is no tongue hath power to curse him right.

Pand. There's law and warrant, lady, for my curse.

Const. And for mine too: when law can do no right,

Let it be lawful that law bar no wrong:
Law cannot give my child his kingdom here,
For he that holds his kingdom holds the law;
Therefore, since law itself is perfect wrong,
How can the law forbid my tongue to curse? 190

Pand. Philip of France, on peril of a curse,
Let go the hand of that arch-heretic;
And raise the power of France upon his head,
Unless he do submit himself to Rome.

Eli. Look'st thou pale, France? do not let go thy hand.

Const. Look to that, devil; lest that France repent,
And by disjoining hands, hell lose a soul.

Aust. King Philip, listen to the cardinal.

Bast. And hang a calf's-skin on his recreant limbs.

Aust. Well, ruffian, I must pocket up these wrongs,
Because— 200

Bast. Your breeches best may carry them.

K. John. Philip, what say'st thou to the cardinal?

Const. What should he say, but as the cardinal?

Lew. Bethink you, father; for the difference
Is purchase of a heavy curse from Rome,
Or the light loss of England for a friend:
Forgo the easier.

Blanch. That's the curse of Rome.

Const. O Lewis, stand fast! the devil tempts thee here

In likeness of a new untrimmed bride.

Blanch. The lady Constance speaks not from her faith, 210

But from her need.

Const. O, if thou grant my need,
Which only lives but by the death of faith,
That need must needs infer this principle,
That faith would live again by death of need.
O then, tread down my need, and faith mounts up ;
Keep my need up, and faith is trodden down !

K. John. The king is moved, and answers not to
this.

Const. O, be removed from him, and answer well !

Aust. Do so, king Philip ; hang no more in doubt.

Bast. Hang nothing but a calf's-skin, most sweet
lout. 220

K. Phi. I am perplex'd, and know not what to
say.

Pand. What canst thou say but will perplex thee
more.

If thou stand excommunicate and cursed ?

K. Phi. Good reverend father, make my person
yours,

And tell me how you would bestow yourself.

This royal hand and mine are newly knit,

And the conjunction of our inward souls

Married in league, coupled and link'd together

With all religious strength of sacred vows ;

The latest breath that gave the sound of words 230

Was deep-sworn faith, peace, amity, true love

Between our kingdoms and our royal selves,

And even before this truce, but new before,

No longer than we well could wash our hands

To clap this royal bargain up of peace,

Heaven knows, they were besmear'd and overstain'd

With slaughter's pencil, where revenge did paint

The fearful difference of incensed kings :

And shall these hands, so lately purged of blood,

So newly join'd in love, so strong in both, 240
 Unyoke this seizure and this kind regret ?
 Play fast and loose with faith ? so jest with heaven,
 Make such unconstant children of ourselves,
 As now again to snatch our palm from palm,
 Unswear faith sworn, and on the marriage-bed
 Of smiling peace to march a bloody host,
 And make a riot on the gentle brow
 Of true sincerity ? O, holy sir,
 My reverend father, let it not be so !
 Out of your grace, devise, ordain, impose 250
 Some gentle order ; and then we shall be blessed
 To do your pleasure and continue friends.

Pand. All form is formless, order orderless,
 Save what is opposite to England's love.
 Therefore to arms ! be champion of our church,
 Or let the church, our mother, breathe her curse,
 A mother's curse, on her revolting son.
 France, thou mayst hold a serpent by the tongue,
 A cased lion by the mortal paw,
 A fasting tiger safer by the tooth, 260
 Than keep in peace that hand which thou dost hold.

K. Phi. I may disjoin my hand, but not my faith.

Pand. So makest thou faith an enemy to faith ;
 And like a civil war set'st oath to oath,
 Thy tongue against thy tongue. O, let thy vow
 First made to heaven, first be to heaven perform'd,
 That is, to be the champion of our church.
 What since thou swore'st is sworn against thyself
 And may not be performed by thyself,
 For that which thou hast sworn to do amiss 270
 Is not amiss when it is truly done,
 And being not done, where doing tends to ill,
 The truth is then most done not doing it :
 The better act of purposes mistook

Is to mistake again ; though indirect,
Yet indirection thereby grows direct,
And falsehood falsehood cures, as fire cools fire
Within the scorched veins of one new-burn'd.
It is religion that doth make vows kept ;
But thou hast sworn against religion, 280
By what thou swear'st against the thing thou swear'st,
And makest an oath the surety for thy truth
Against an oath : the truth thou art unsure
To swear, swears only not to be forsworn ;
Else what a mockery should it be to swear !
But thou dost swear only to be forsworn ;
And most forsworn, to keep what thou dost swear.
Therefore thy later vows against thy first
Is in thyself rebellion to thyself ;
And better conquest never canst thou make 290
Than arm thy constant and thy nobler parts
Against these giddy loose suggestions :
Upon which better part our prayers come in,
If thou vouchsafe them. But if not, then know
The peril of our curses light on thee
So heavy as thou shalt not shake them off,
But in despair die under their black weight.

Aust. Rebellion, flat rebellion !

Bast. Will't not be ?

Will not a calf's-skin stop that mouth of thine ?

Lew. Father, to arms !

Blanch. Upon thy wedding-day ? 300
Against the blood that thou has married ?

What, shall our feast be kept with slaughtered men ?
Shall braying trumpets and loud churlish drums,
Clamours of hell, be measures to our pomp ?
O husband, hear me ! ay, alack, how new
Is husband in my mouth ! even for that name,
Which till this time my tongue did ne'er pronounce,

Upon my knee I beg, go not to arms
Against mine uncle.

Const. O, upon my knee,
Made hard with kneeling, I do pray to thee, 310
Thou virtuous Dauphin, alter not the doom
Forethought by heaven!

Blanch. Now shall I see thy love: what motive
may
Be stronger with thee than the name of wife?

Const. That which upholdeth him that thee upholds,
His honour: O, thine honour, Lewis, thine honour!

Lew. I muse your majesty doth seem so cold,
When such profound respects do pull you on.

Pand. I will denounce a curse upon his head.

K. Phi. Thou shalt not need. England, I will
fall from thee. 320

Const. O fair return of banish'd majesty!

Eli. O foul revolt of French inconstancy!

K. John. France, thou shalt rue this hour within
this hour.

Bast. Old Time the clock-setter, that bald sexton
Time,

Is it as he will? well then, France shall rue.

Blanch. The sun's o'ercast with blood: fair day,
adieu!

Which is the side that I must go withal?

I am with both: each army hath a hand,

And in their rage, I having hold of both,

They whirl asunder and dismember me. 330

Husband, I cannot pray that thou mayst win;

Uncle, I needs must pray that thou mayst lose;

Father, I may not wish the fortune thine;

Grandam, I will not wish thy wishes thrive:

Whoever wins, on that side shall I lose;

Assured loss before the match be play'd.

Lew. Lady, with me, with me thy fortune lies.

Blanch. There where my fortune lives, there my life dies.

K. John. Cousin, go draw our puissance together. [*Exit Bastard.*

France, I am burn'd up with inflaming wrath ; 340
A rage whose heat hath this condition,
That nothing can allay, nothing but blood,
The blood, and dearest-valued blood, of France.

K. Phi. Thy rage shall burn thee up, and thou shalt turn

To ashes, ere our blood shall quench that fire :
Look to thyself, thou art in jeopardy.

K. John. No more than he that threatens. To arms
let's hie ! [*Exeunt.*

SCENE II. *The Same. Plains near Angiers.*

Alarums, excursions. Enter the BASTARD, with AUSTRIA'S head.

Bast. Now, by my life, this day grows wondrous hot ;
Some airy devil hovers in the sky,
And pours down mischief. Austria's head lie there,
While Philip breathes.

Enter KING JOHN, ARTHUR, and HUBERT.

K. John. Hubert, keep this boy. Philip, make up :
My mother is assailed in our tent,
And ta'en, I fear.

Bast. My lord, I rescued her ;
Her highness is in safety, fear you not :
But on, my liege ; for very little pains
Will bring this labour to an happy end. [*Exeunt.* 10

SCENE III. The Same.

Alarums, excursions, retreat. Enter KING JOHN, ELINOR, ARTHUR, the BASTARD, HUBERT, and Lords.

K. John. [*To Elinor.*] So shall it be ; your grace shall stay behind,
So strongly guarded. [*To Arthur.*] Cousin, look not sad ;

Thy grandam loves thee ; and thy uncle will
As dear be to thee as thy father was.

Arth. O, this will make my mother die with grief !

K. John. [*To the Bastard.*] Cousin, away for England ! haste before :

And, ere our coming, see thou shake the bags
Of hoarding abbots ; set at liberty
Imprisoned angels : the fat ribs of peace
Must by the hungry now be fed upon : 10
Use our commission in his utmost force.

Bast. Bell, book, and candle shall not drive me back,

When gold and silver beckons me to come on.
I leave your highness. Grandam, I will pray
If ever I remember to be holy
For your fair safety ; so, I kiss your hand.

Eli. Farewell, gentle cousin.

K. John. Coz, farewell. [*Exit Bastard.*]

Eli. Come hither, little kinsman ; hark, a word.

K. John. Come hither, Hubert. O my gentle Hubert,

We owe thee much ! within this wall of flesh 20
There is a soul counts thee her creditor,
And with advantage means to pay thy love :
And, my good friend, thy voluntary oath
Lives in this bosom, dearly cherished.

Give me thy hand. I had a thing to say,
But I will fit it with some better time.

By heaven, Hubert, I am almost ashamed
To say what good respect I have of thee.

Hub. I am much bounden to your majesty.

K. John. Good friend, thou hast no cause to say
so yet, 30

But thou shalt have ; and creep time ne'er so slow,
Yet it shall come for me to do thee good.

I had a thing to say, but let it go :

The sun is in the heaven, and the proud day,
Attended with the pleasures of the world,

Is all too wanton and too full of gawds

To give me audience : if the midnight bell
Did, with his iron tongue and brazen mouth,

Sound on into the drowsy race of night ;

If this same were a churchyard where we stand, 40

And thou possessed with a thousand wrongs ;

Or if that surly spirit, melancholy,

Had baked thy blood and made it heavy-thick,

Which else runs tickling up and down the veins,

Making that idiot, laughter, keep men's eyes,

And strain their cheeks to idle merriment,

A passion hateful to my purposes ;

Or if that thou couldst see me without eyes,

Hear me without thine ears, and make reply

Without a tongue, using conceit alone, 50

Without eyes, ears and harmful sound of words ;

Then, in despite of brooded watchful day,

I would into thy bosom pour my thoughts :

But, ah, I will not ! yet I love thee well ;

And, by my troth, I think, thou lovest me well.

Hub. So well, that what you bid me undertake,
Though that my death were adjunct to my act,
By heaven, I would do it.

K. John. Do not I know thou wouldst?
 Good Hubert, Hubert, Hubert, throw thine eye
 On yon young boy: I'll tell thee what, my friend, 60
 He is a very serpent in my way;
 And wheresoe'er this foot of mine doth tread,
 He lies before me: dost thou understand me?
 Thou art his keeper.

Hub. And I'll keep him so,
 That he shall not offend your majesty.

K. John. Death.

Hub. My lord?

K. John. A grave.

Hub. He shall not live.

K. John. Enough.

I could be merry now. Hubert, I love thee;
 Well, I'll not say what I intend for thee:
 Remember. Madam, fare you well:
 I'll send those powers o'er to your majesty. 70

Eli. My blessing go with thee!

K. John. For England, cousin, go.
 Hubert shall be your man, attend on you
 With all true duty. On toward Calais, ho!

[*Exeunt.*]

SCENE IV. *The same. The FRENCH KING'S tent.*

Enter KING PHILIP, LEWIS, PANDULPH, and
Attendants.

K. Phi. So by a roaring tempest on the flood
 A whole armado of convicted sail
 Is scattered and disjoin'd from fellowship.

Pand. Courage and comfort! all shall yet go well.

K. Phi. What can go well, when we have run so
 ill?

Are we not beaten ? Is not Angiers lost ?
Arthur ta'en prisoner ? divers dear friends slain ?
And bloody England into England gone,
O'erbearing interruption, spite of France ?

Lew. What he hath won, that hath he fortified : 10
So hot a speed with such advice disposed,
Such temperate order in so fierce a cause,
Doth want example : who hath read or heard
Of any kindred action like to this ?

K. Phi. Well could I bear that England had this
praise,
So we could find some pattern of our shame.

Enter CONSTANCE.

Look, who comes here ! a grave unto a soul ;
Holding the eternal spirit against her will,
In the vile prison of afflicted breath.

I prithee, lady, go away with me. 20

Const. Lo, now ! now see the issue of your peace.

K. Phi. Patience, good lady ! comfort, gentle
Constance !

Const. No, I defy all counsel, all redress,
But that which ends all counsel, true redress,
Death, death ; O amiable lovely death !
Thou odoriferous stench ! sound rottenness !
Arise forth from the couch of lasting night,
Thou hate and terror to prosperity,
And I will kiss thy detestable bones,
And put my eyeballs in thy vaulty brows 30
And ring these fingers with thy household worms
And stop this gap of breath with fulsome dust
And be a carrion monster like thyself :
Come, grin on me, and I will think thou smilest,
And buss thee as thy wife. Misery's love,
O, come to me !

K. Phi. O fair affliction, peace !

Const. No, no, I will not, having breath to cry :
O, that my tongue were in the thunder's mouth !
Then with a passion would I shake the world ;
And rouse from sleep that fell anatomy 40
Which cannot hear a lady's feeble voice,
Which scorns a modern invocation.

Pand. Lady, you utter madness, and not sorrow.

Const. Thou art not holy to belie me so ;
I am not mad : this hair I tear is mine ;
My name is Constance ; I was Geffrey's wife ;
Young Arthur is my son, and he is lost :
I am not mad : I would to heaven I were !
For then 'tis like I should forget myself :
O, if I could, what grief should I forget ! 50
Preach some philosophy to make me mad,
And thou shalt be canonized, Cardinal ;
For, being not mad but sensible of grief,
My reasonable part produces reason
How I may be deliver'd of these woes,
And teaches me to kill or hang myself :
If I were mad, I should forget my son,
Or madly think a babe of clouts were he :
I am not mad ; too well, too well I feel
The different plague of each calamity. 60

K. Phi. Bind up those tresses O, what love I
note

In the fair multitude of those her hairs !
Where but by chance a silver drop hath fallen,
Even to that drop ten thousand wiry friends
Do glue themselves in sociable grief,
Like true, inseparable, faithful loves,
Sticking together in calamity.

Const. To England, if you will.

K. Phi. Bind up your hairs.

Const. Yes, that I will ; and wherefore will I do it ?
I tore them from their bonds, and cried aloud, 70
‘ O, that these hands could so redeem my son,
As they have given these hairs their liberty !
But now I envy at their liberty,
And will again commit them to their bonds,
Because my poor child is a prisoner.
And, father cardinal, I have heard you say
That we shall see and know our friends in heaven :
If that be true, I shall see my boy again ;
For since the birth of Cain, the first male child,
To him that did but yesterday suspire, 80
There was not such a gracious creature born.
But now will canker sorrow eat my bud
And chase the native beauty from his cheek
And he will look as hollow as a ghost,
As dim and meagre as an ague’s fit,
And so he’ll die ; and, rising so again,
When I shall meet him in the court of heaven
I shall not know him : therefore never, never
Must I behold my pretty Arthur more.

Pand. You hold too heinous a respect of grief. 90

Const. He talks to me that never had a son.

K. Phi. You are as fond of grief as of your child.

Const. Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts,
Stuffs out his vacant garments with his form ;
Then have I reason to be fond of grief.
Fare you well : had you such a loss as I,
I could give better comfort than you do. 100
I will not keep this form upon my head,
When there is such disorder in my wit.
O Lord ! my boy, my Arthur, my fair son !

My life, my joy, my food, my all the world !
 My widow-comfort, and my sorrows' cure !

[Exit.]

K. Phi. I fear some outrage, and I'll follow
 her. [Exit.]

Lew. There's nothing in this world can make me
 joy :

Life is as tedious as a twice-told tale
 Vexing the dull ear of a drowsy man ;
 And bitter shame hath spoil'd the sweet world's
 taste, 110

That it yields nought but shame and bitterness.

Pand. Before the curing of a strong disease,
 Even in the instant of repair and health,
 The fit is strongest ; evils that take leave,
 On their departure most of all show evil :
 What have you lost by losing of this day ?

Lew. All days of glory, joy, and happiness.

Pand. If you had won it, certainly, you had.
 No, no ; when Fortune means to men most good,
 She looks upon them with a threatening eye. 120
 'Tis strange to think how much King John hath lost
 In this which he accounts so clearly won :
 Are not you grieved that Arthur is his prisoner ?

Lew. As heartily as he is glad he hath him.

Pand. Your mind is all as youthful as your blood.
 Now hear me speak with a prophetic spirit ;
 For even the breath of what I mean to speak
 Shall blow each dust, each straw, each little rub,
 Out of the path which shall directly lead
 Thy foot to England's throne ; and therefore mark. 130
 John hath seized Arthur ; and it cannot be
 That, whiles warm life plays in that infant's veins,
 The misplaced John should entertain an hour,
 One minute, nay, one quiet breath of rest.
 A sceptre snatch'd with an unruly hand

Must be as boisterously maintain'd as gain'd ;
And he that stands upon a slippery place
Makes nice of no vile hold to stay him up :
That John may stand, then Arthur needs must fall ;
So be it, for it cannot be but so. 140

Lew. But what shall I gain by young Arthur's fall ?

Pand. You, in the right of Lady Blanch your wife,
May then make all the claim that Arthur did.

Lew. And lose it, life and all, as Arthur did.

Pand. How green you are, and fresh in this old world !

John lays you plots ; the times conspire with you ;
For he that steeps his safety in true blood
Shall find but bloody safety and untrue.
This act so evilly borne, shall cool the hearts
Of all his people and freeze up their zeal, 150
That none so small advantage shall step forth
To check his reign, but they will cherish it ;
No natural exhalation in the sky,
No scope of nature, no distemper'd day,
No common wind, no custom'd event,
But they will pluck away his natural cause,
And call them meteors, prodigies and signs,
Abortives, presages and tongues of heaven,
Plainly denouncing vengeance upon John.

Lew. May be he will not touch young Arthur's life. 160

But hold himself safe in his prisonment.

Pand. O, sir, when he shall hear of your approach,
If that young Arthur be not gone already,
Even at that news he dies ; and then the hearts
Of all his people shall revolt from him,
And kiss the lips of unacquainted change,

And pick strong matter of revolt and wrath
Out of the bloody fingers' ends of John.

Methinks I see this hurly all on foot :

And, O, what better matter breeds for you 170

Than I have named ! The bastard Faulconbridge

Is now in England, ransacking the church,

Offending charity : if but a dozen French

Were there in arms, they would be as a call

To train ten thousand English to their side,

Or as a little snow, tumbled about,

Anon becomes a mountain. O noble Dauphin,

Go with me to the king : 'tis wonderful

What may be wrought out of their discontent,

Now that their souls are topful of offence. 180

For England, go : I will whet on the king.

Lew. Strong reasons make strange actions : let us

go :

If you say ay, the king will not say no.

[*Exeunt.*

ACT IV.

SCENE I. *A room in a castle.*

Enter HUBERT and Executioners.

[*Hub.* Heat me these irons hot ; and look thou stand

Within the arras : when I strike my foot

Upon the bosom of the ground, rush forth,

And bind the boy which you shall find with me

Fast to the chair : be heedful : hence, and watch.

First Exec. I hope your warrant will bear out the deed.

Hub. Uncleanly scruples ! fear not you : look to 't.

[*Exeunt Executioners.*

Young lad, come forth ; I have to say with you.

Enter ARTHUR.

Arth. Good morrow, Hubert.

Hub. Good morrow, little prince.

Arth. As little prince, having so great a title 10
To be more prince, as may be. You are sad.

Hub. Indeed, I have been merrier.

Arth. Mercy on me !

Methinks no body should be sad but I :

Yet, I remember, when I was in France,

Young gentlemen would be as sad as night,

Only for wantonness. By my christendom,

So I were out of prison, and kept sheep,

I should be as merry as the day is long ;

And so I would be here, but that I doubt

My uncle practises more harm to me : 20

He is afraid of me and I of him :

Is it my fault that I was Geffrey's son ?

No, indeed, is 't not ; and I would to heaven

I were your son, so you would love me, Hubert.

Hub. [*Aside.*] If I talk to him, with his innocent
prate

He will awake my mercy which lies dead :

Therefore I will be sudden and dispatch.

Arth. Are you sick, Hubert ? you look pale to-
day :

In sooth, I would you were a little sick,

That I might sit all night and watch with you : 30

I warrant I love you more than you do me.

Hub. [*Aside.*] His words do take possession of my
bosom.

Read here, young Arthur.

[*Showing a paper.*

[*Aside.*] How now, foolish rheum !

Turning dispiteous torture out of door !

I must be brief, lest resolution drop
 Out at mine eyes in tender womanish tears.
 Can you not read it? is it not fair writ?

Arth. Too fairly, Hubert, for so foul effect:
 Must you with hot irons burn out both mine eyes?

Hub. Young boy, I must.

Arth. And will you?

Hub. And I will. 40

Arth. Have you the heart? When your head did
 but ache,

I knit my handkercher about your brows.
 The best I had, a princess wrought it me,
 And I did never ask it you again;
 And with my hand at midnight held your head,
 And like the watchful minutes to the hour,
 Still and anon cheer'd up the heavy time,
 Saying, 'What lack you?' and 'Where lies your
 grief?'

Or 'What good love may I perform for you?'
 Many a poor man's son would have lien still 50
 And ne'er have spoke a loving word to you;
 But you at your sick-service had a prince.
 Nay, you may think my love was crafty love,
 And call it cunning: do, and if you will:
 If heaven be pleased that you must use me ill,
 Why then you must. Will you put out mine eyes?
 These eyes that never did nor never shall
 So much as frown on you.

Hub. I have sworn to do it;

And with hot irons must I burn them out.

Arth. Ah, none but in this iron age would do it! 60
 The iron of itself, though heat red-hot,
 Approaching near these eyes, would drink my tears
 And quench his fiery indignation
 Even in the matter of mine innocence;

Nay, after that, consume away in rust,
But for containing fire to harm mine eye. /
Are you more stubborn-hard than hammer'd iron ?
And if an angel should have come to me
And told me Hubert should put out mine eyes,
I would not have believed him. No tongue but
Hubert's— 70

Hub. Come forth. ✓

[Stamps.

Re-enter Executioners, with a cord, irons, &c.

Do as I bid you do.

Arth. O, save me, Hubert, save me ! my eyes are
out

Even with the fierce looks of these bloody men.

Hub. Give me the iron, I say, and bind him here.

Arth. Alas, what need you be so boisterous rough ?
I will not struggle, I will stand stone-still.

For heaven sake, Hubert, let me not be bound !

Nay, hear me, Hubert : drive these men away,

And I will sit as quiet as a lamb ;

80

I will not stir, nor wince, nor speak a word,

Nor look upon the iron angrily :

(Thrust but these men away, and I'll forgive you.)

Whatever torment you do put me to.

Hub. Go, stand within ; let me alone with him.

First Exec. I am best pleased to be from such a
deed. [Exeunt Executioners. ✓

Arth. Alas, I then have chid away my friend !

He hath a stern look, but a gentle heart :

Let him come back, that his compassion may
Give life to yours. /

Hub. Come, boy, prepare yourself, 90

Arth. Is there no remedy ?

Hub. None, but to lose your eyes.

Arth. O heaven, that there were but a mote in
yours,

A grain, a dust, a gnat, a wandering hair,
 Any annoyance in that precious sense !
 Then, feeling what small things are boisterous there,
 Your vile intent must needs seem horrible.

Hub. Is this your promise ? go to, hold your tongue.

Arth. Hubert, the utterance of a brace of tongues
 Must needs want pleading for a pair of eyes :
 Let me not hold my tongue, let me not, Hubert ; 100
 Or, Hubert, if you will, cut out my tongue,
 So I may keep mine eyes : O, spare mine eyes,
 Though to no use, but still to look on you !
 Lo, by my troth, the instrument is cold
 And would not harm me.

Hub. I can heat it, boy.

Arth. No, in good sooth ; the fire is dead with grief,
 Being create for comfort, to be used
 In undeserved extremes : see else yourself ;
 There is no malice in this burning coal ;
 The breath of heaven hath blown his spirit out 110
 And strew'd repentant ashes on his head.

Hub. But with my breath I can revive it, boy.

Arth. And if you do, you will but make it blush
 If he glow with shame of your proceedings, Hubert :
 Why thence chance will sparkle in your eyes ;
 These eyes dog that is compelled to fight,
 So much as for master that doth tarre him on.

Hub. you should use to do me wrong,
 And with hot ire : only you do lack

Arth. Ah, nonh fierce fire and iron extends, 120
 The iron of itself, for mercy-lacking uses.
 Approaching near to live, I will not touch thine eyes.
 And quench his fiery that thine uncle owes :
 Even in the matter of I did purpose, boy,

With this same very iron to burn them out.

Arth. O, now you look like Hubert! all this
while

You were disguised.

Hub. Peace; no more. Adieu.
Your uncle must not know but you are dead;
I'll fill these dogged spies with false reports:
And, pretty child, sleep doubtless and secure, 130
That Hubert, for the wealth of all the world,
Will not offend thee.

Arth. O heaven! I thank you, Hubert.

Hub. Silence; no more: go closely in with me:
Much danger do I undergo for thee. [Exeunt.]

SCENE II. KING JOHN'S palace.

Enter KING JOHN, PEMBROKE, SALISBURY, and other
Lords.

K. John. Here once again we sit, once again
crown'd,
And look'd upon, I hope, with cheerful eyes.

Pem. This 'once again,' but that your highness
pleased,
Was once superfluous: you were crown'd before,
And that high royalty was ne'er pluck'd off,
The faiths of men ne'er stained with revolt;
Fresh expectation troubled not the land
With any long'd-for change or better state.

Sal. Therefore, to be possess'd with double pomp, 10
To guard a title that was rich before,
To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,

Is wasteful and ridiculous excess.

Pem. But that your royal pleasure must be done,
This act is as an ancient tale new told,
And in the last repeating troublesome,
Being urged at a time unseasonable. 20

Sal. In this the antique and well noted face
Of plain old form is much disfigured ;
And, like a shifted wind unto a sail,
It makes the course of thoughts to fetch about,
Startles and frights consideration,
Makes sound opinion sick and truth suspected,
For putting on so new a fashion'd robe.

Pem. When workmen strive to do better than well,
They do confound their skill in covetousness ;
And oftentimes excusing of a fault 30
Doth make the fault the worse by the excuse :
As patches set upon a little breach
Discredit more in hiding of the fault
Than did the fault before it was so patch'd.

Sal. To this effect, before you were new crown'd,
We breathed our counsel : but it pleased your highness
To overbear it, and we are all well pleased,
Since all and every part of what we would
Doth make a stand at what your highness will.

K. John. Some reasons of this double coronation 40
I have possess'd you with and think them strong ;
And more, more strong, when lesser is my fear,
I shall indue you with : meantime but ask
What you would have reform'd that is not well.
And well shall you perceive how willingly
I'll both hear and grant you your requests.

Pem. Then I, as one that am the tongue of these,
To sound the purposes of all their hearts,
Both for myself and them, but, chief of all,
Your safety, for the which myself and them 50

Bend their best studies, heartily request
The enfranchisement of Arthur ; whose restraint
Doth move the murmuring lips of discontent
To break into this dangerous argument,—
If what in rest you have in right you hold,
Why then your fears, which as they say, attend
The steps of wrong, should move you to mew up
Your tender kinsman, and to choke his days
With barbarous ignorance, and deny his youth
The rich advantage of good exercise. 60
That the time's enemies may not have this
To grace occasions, let it be our suit
That you have bid us ask his liberty ;
Which for our goods we do no further ask
Than whereupon our weal, on you depending,
Counts it your weal he have his liberty.

Enter HUBERT.

K. John. Let it be so : I do commit his youth
To your direction. Hubert, what news with you ?
[*Taking him apart.*]

Pem. This is the man should do the bloody deed ;
He show'd his warrant to a friend of mine : 70
The image of a wicked heinous fault
Lives in his eye ; that close aspect of his
Does show the mood of a much troubled breast ;
And I do fearfully believe 'tis done,
What we so fear'd he had a charge to do.

Sal. The colour of the king doth come and go
Between his purpose and his conscience,
Like heralds 'twixt two dreadful battles set :
His passion is so ripe, it needs must break.

Pem. And when it breaks, I fear will issue
thence 80
The foul corruption of a sweet child's death.

K. John. We cannot hold mortality's strong hand :
 Good lords, although my will to give is living,
 The suit which you demand is gone and dead :
 He tells us Arthur is deceased to-night.

Sal. Indeed we fear'd his sickness was past cure.

Pem. Indeed we heard how near his death he was,
 Before the child himself felt he was sick :
 This must be answer'd either here or hence.

K. John. Why do you bend such solemn brows on
 me ? 90

Think you I bear the shears of destiny ?
 Have I commandment on the pulse of life ?

Sal. It is apparent foul-play ; and 'tis shame
 That greatness should so grossly offer it :
 So thrive it in your game ! and so, farewell.

Pem. Stay yet, Lord Salisbury ; I'll go with thee,
 And find the inheritance of this poor child,
 His little kingdom of a forced grave.
 That blood which owed the breadth of all this isle,
 Three foot of it doth hold : bad world the while ! 100
 This must not be thus borne : this will break out
 To all our sorrows, and ere long I doubt.

[*Exeunt Lords.*]

K. John. They burn in indignation. I repent :
 There is no sure foundation set on blood,
 No certain life achieved by others' death.

Enter a Messenger.

A fearful eye thou hast : where is that blood
 That I have seen inhabit in those cheeks ?
 So foul a sky clears not without a storm :
 Pour down thy weather : how goes all in France ?

Mess. From France to England. Never such a
 power, 110
 For any foreign preparation

Was levied in the body of a land.
The copy of your speed is learn'd by them ;
For when you should be told they do prepare,
The tidings comes that they are all arrived.

K. John. O, where hath our intelligence been
drunk ?

Where hath it slept ? Where is my mother's ear,
That such an army could be drawn in France,
And she not hear of it ?

Mess. My liege, her ear
Is stopp'd with dust : the first of April died 120
Your noble mother ; and, as I hear, my lord,
The Lady Constance in a frenzy died
Three days before : but this from rumour's tongue
I idly heard ; if true or false I know not.

K. John. Withhold thy speed, dreadful occasion !
O, make a league with me, till I have pleased
My discontented peers ! What ! mother dead !
How wildly then walks my estate in France !
Under whose conduct came those powers of France
That thou for truth givest out are landed here ? 130

Mess. Under the Dauphin.

K. John. Thou hast made me giddy
With these ill tidings.

Enter the BASTARD and PETER of Pomfret.

Now, what says the world
To your proceedings ? do not seek to stuff
My head with more ill news, for it is full.

Bast. But if you be afraid to hear the worst,
Then let the worst unheard fall on your head.

K. John. Bear with me, cousin ; for I was amazed
Under the tide ; but now I breathe again
Aloft the flood, and can give audience

To any tongue, speak it of what it will. 140

Bast. How I have sped among the clergy-men,
The sums I have collected shall express.
But as I travelled hither through the land,
I find the people strangely fantasied ;
Possess'd with rumours, full of idle dreams,
Not knowing what they fear, but full of fear :
And here 's a prophet, that I brought with me
From forth the streets of Pomfret, whom I found
With many hundreds treading on his heels ;
To whom he sung, in rude harsh-sounding rhymes, 150
That, ere the next Ascension-day at noon,
Your highness should deliver up your crown.

K. John. Thou idle dreamer, wherefore didst thou
so ?

Peter. Foreknowing that the truth will fall out so.

K. John. Hubert, away with him ; imprison him :
And on that day at noon, whereon he says
I shall yield up my crown, let him be hang'd.
Deliver him to safety ; and return,
For I must use thee. [*Erit Hubert with Peter.*

O my gentle cousin,
Hear'st thou the news abroad, who are arrived ? 160

Bast. The French, my lord ; men's mouths are full
of it :

Besides, I met Lord Bigot and Lord Salisbury,
With eyes as red as new-enkindled fire,
And others more, going to seek the grave
Of Arthur, whom they say is kill'd to-night
On your suggestion.

K. John. Gentle kinsman, go,
And thrust thyself into their companies :
I have a way to win their loves again ;
Bring them before me.

Bast. I will seek them out.

K. John. Nay, but make haste ; the better foot
before. 170

O, let me have no subject enemies,
When adverse foreigners affright my towns
With dreadful pomp of stout invasion !
Be Mercury, set feathers to thy heels,
And fly like thought from them to me again.

Bast. The spirit of the time shall teach me speed. *[Exit.*

K. John. Spoke like a sprightly noble gentleman.
Go after him ; for he perhaps shall need
Some messenger betwixt me and the peers ;
And be thou he.

Mess. With all my heart, my liege. *[Exit.* 180

K. John. My mother dead !

Re-enter HUBERT.

Hub. My lord, they say five moons were seen
to-night ;
Four fixed, and the fifth did whirl about
The other four in wondrous motion.

K. John. Five moons ! *[streets*

Hub. Old men and beldams in the
Do prophesy upon it dangerously :
Young Arthur's death is common in their mouths :
And when they talk of him, they shake their heads
And whisper one another in the ear ;
And he that speaks doth gripe the hearer's wrist, 190
Whilst he that hears makes fearful action,
With wrinkled brows, with nods, with rolling eyes.
I saw a smith stand with his hammer, thus,
The whilst his iron did on the anvil cool,
With open mouth swallowing a tailor's news ;
Who, with his shears and measure in his hand,
Standing on slippers, which his nimble haste

Had falsely thrust upon contrary feet,
 Told of a many thousand warlike French
 That were embattailed and rank'd in Kent : 200
 Another lean unwash'd artificer
 Cuts off his tale and talks of Arthur's death.

K. John. Why seek'st thou to possess me with
 these fears?

Why urgest thou so oft young Arthur's death?
 Thy hand hath murder'd him : I had a mighty cause
 To wish him dead, but thou hadst none to kill him.

Hub. No had, my lord ! why, did you not provoke
 me ?

K. John. It is the curse of kings to be attended
 By slaves that take their humours for a warrant
 To break within the bloody house of life, 210
 And on the winking of authority
 To understand a law, to know the meaning
 Of dangerous majesty, when perchance it frowns
 More upon humour than advised respect.

Hub. Here is your hand and seal for what I did.

K. John. O, when the last account 'twixt heaven
 and earth

Is to be made, then shall this hand and seal
 Witness against us to damnation !
 How oft the sight of means to do ill deeds
 Make deeds ill done ! Hadst not thou been by, 220
 A fellow by the hand of nature mark'd
 Quoted and sign'd to do a deed of shame,
 This murder had not come into my mind :
 But, taking note of thy abhorr'd aspect,
 Finding thee fit for bloody villany,
 Apt, liable to be employ'd in danger,
 I faintly broke with thee of Arthur's death ;
 And thou, to be endeared to a king,
 Made it no conscience to destroy a prince.

Hub. My lord,—

230

K. John. Hadst thou but shook thy head or made
a pause

When I spake darkly what I purposed,
Or turn'd an eye of doubt upon my face,
As bid me tell my tale in express words,
Deep shame had struck me dumb, made me break off,
And those thy fears might have wrought fears in me :
But thou didst understand me by my signs,
And didst in signs again parley with sin ;
Yea, without stop, didst let thy heart consent,
And consequently thy rude hand to act, 240
The deed which both our tongues held vile to name.
Out of my sight, and never see me more !

My nobles leave me ; and my state is braved,
Even at my gates, with ranks of foreign powers :
Nay, in the body of this fleshly land,
This kingdom, this confine of blood and breath,
Hostility and civil tumult reigns
Between my conscience and my cousin's death.

Hub. Arm you against your other enemies,
I'll make a peace between your soul and you. 250
Young Arthur is alive : this hand of mine
Is yet a maiden and an innocent hand,
Not painted with the crimson spots of blood.
Within this bosom never enter'd yet
The dreadful motion of a murderous thought ;
And you have slander'd nature in my form,
Which, howsoever rude exteriorly,
Is yet the cover of a fairer mind
Than to be butcher of an innocent child.

K. John. Doth Arthur live ? O, haste thee to
the peers, 260
Throw this report on their incensed rage,
And make them tame to their obedience !

Forgive the comment that my passion made
 Upon thy feature ; for my rage was blind,
 And foul imaginary eyes of blood
 Presented thee more hideous than thou art.
 O, answer not, but to my closet bring
 The angry lords with all expedient haste.
 I conjure thee but slowly ; run more fast.

[*Exeunt.*]SCENE III. *Before the castle.**Enter ARTHUR, on the walls.*

Arth. The wall is high, and yet will I leap down :
 Good ground, be pitiful and hurt me not !
 There's few or none do know me : if they did,
 This ship-boy's semblance hath disguised me quite.
 I am afraid ; and yet I'll venture it.
 If I get down, and do not break my limbs,
 I'll find a thousand shifts to get away :
 As good to die and go, as die and stay.

[*Leaps down.*]

O me ! my uncle's spirit is in these stones :
 Heaven take my soul, and England keep my bones ! 10

[*Dies.*]*Enter PEMBROKE, SALISBURY, and BIGOT.*

Sal. Lords, I will meet him at Saint Edmunds-
 bury :

It is our safety, and we must embrace
 This gentle offer of the perilous time.

Pem. Who brought that letter from the cardinal ?

Sal. The Count Melun, a noble lord of France ;
 Whose private with me of the Dauphin's love
 Is much more general than these lines import.

Big. To-morrow morning let us meet him then.

Sal. Or rather then set forward : for 't will be
 Two long days' journey, lords, or ere we meet. 20

[LI. 16, 17. See Appendix A.]

Enter the BASTARD.

Bast. Once more to-day well met, distemper'd lords !

The king by me requests your presence straight.

Sal. The king hath dispossess'd himself of us :
We will not line his thin bestained cloak
With our pure honours, nor attend the foot
That leaves the print of blood where'er it walks.

Return and tell him so : we know the worst.

Bast. Whate'er you think, good words, I think,
were best.

Sal. Our griefs, and not our manners, reason now.

Bast. But there is little reason in your grief ; 30
Therefore 'twere reason you had manners now.

Pem. Sir, sir, impatience hath his privilege.

Bast. 'Tis true, to hurt his master, no man else.

Sal. This is the prison. What is he lies here ?

[*Seeing Arthur.*

Pem. O death, made proud with pure and princely
beauty !

The earth had not a hole to hide this deed.

Sal. Murder, as hating what himself hath done,
Doth lay it open to urge on revenge.

Big. Or, when he doom'd this beauty to a grave,
Found it too precious-princely for a grave. 40

Sal. Sir Richard, what think you ? have you
beheld,

Or have you read, or heard ? or could you think ?
Or do you almost think, although you see,
That you do see ? could thought, without this object,
Form such another ? This is the very top,
The height, the crest, or crest unto the crest,
Of murder's arms : this is the bloodiest shame,
The wildest savagery, the vilest stroke,
That ever wall-eyed wrath or staring rage

[*Ll. 24, 33, 41. See Appendix A.*]

Presented to the tears of soft remorse. 50

Pem. All murders past do stand excused in this :
And this, so sole and so unmatchable,
Shall give a holiness, a purity,
To the yet unbegotten sin of times ;
And prove a deadly bloodshed but a jest,
Exampl'd by this heinous spectacle.

Bast. It is a damned and a bloody work ;
The graceless action of a heavy hand,
If that it be the work of any hand.

Sal. If that it be the work of any hand ! 60
We had a kind of light what would ensue :
It is the shameful work of Hubert's hand ;
The practice and the purpose of the king :
From whose obedience I forbid my soul,
Kneeling before this ruin of sweet life,
And breathing to his breathless excellence
The incense of a vow, a holy vow,
Never to taste the pleasures of the world,
Never to be infected with delight,
Nor conversant with ease and idleness, 70
Till I have set a glory to this hand,
By giving it the worship of revenge.

Pem. } Our souls religiously confirm thy words.
Big. }

Enter HUBERT.

Hub. Lords, I am hot with haste in seeking you :
Arthur doth live ; the king hath sent for you.

Sal. O, he is bold and blushes not at death.
Avaunt, thou hateful villain, get thee gone !

Hub. I am no villain.

Sal. Must I rob the law ?

[*Drawing his sword.*

Bast. Your sword is bright, sir ; put it up again.

Sal. Not till I sheathe it in a murderer's skin. 80

Hub. Stand back, Lord Salisbury, stand back, I say ;

By heaven, I think, my sword's as sharp as yours :
I would not have you, lord, forget yourself,
Nor tempt the danger of my true defence ;
Lest I, by marking of your rage, forget
Your worth, your greatness and nobility.

Big. Out, dunghill ! darest thou brave a nobleman ?

Hub. Not for my life : but yet I dare defend
My innocent life against an emperor.

Sal. Thou art a murderer.

Hub. Do not prove me so ; 90
Yet I am none : whose tongue so'er speaks false,
Not truly speaks ; who speaks not truly, lies.

Pem. Cut him to pieces.

Bast. Keep the peace, I say.

Sal. Stand by, or I shall gall you, Faulconbridge.

Bast. Thou wert better gall the devil, Salisbury :
If thou but frown on me, or stir thy foot,
Or teach thy hasty spleen to do me shame,
I'll strike thee dead. Put up thy sword betime ;
Or I'll so maul you and your toasting-iron,
That you shall think the devil is come from hell. 100

Big. What wilt thou do, renowned Faulconbridge ?
Second a villain and a murderer ?

Hub. Lord Bigot, I am none.

Big. Who kill'd this prince ?

Hub. 'Tis not an hour since I left him well :
I honour'd him, I loved him, and will weep
My date of life out for his sweet life's loss.

Sal. Trust not those cunning waters of his eyes,
For villainy is not without such rheum ;
And he, long traded in it, makes it seem
Like rivers of remorse and innocence. 110

Away with me, all you whose souls abhor
The uncleanly savours of a slaughter-house ;
For I am stifled with this smell of sin.

Big. Away toward Bury, to the Dauphin there !

Pem. There tell the king he may enquire us
out. [*Exeunt Lords*]

Bast. Here's a good world ! Knew you of this fair
work ?

Beyond the infinite and boundless reach
Of mercy, if thou didst this deed of death,
Art thou damn'd, Hubert.

Hub. Do but hear me, sir.

Bast. Ha ! I'll tell thee what ; 120
Thou'rt damn'd as black—nay, nothing is so black :
Thou art more deep damn'd than Prince Lucifer :
There is not yet so ugly a fiend of hell
As thou shalt be, if thou didst kill this child.

Hub. Upon my soul—

Bast. If thou didst but consent
To this most cruel act, do but despair ;
And if thou want'st a cord, the smallest thread
That ever spider twisted from her womb
Will serve to strangle thee ; a rush will be a beam
To hang thee on ; or wouldst thou drown thyself, 130
Put but a little water in a spoon
And it shall be as all the ocean,
Enough to stifle such a villain up.
I do suspect thee very grievously.

Hub. If I in act, consent, or sin of thought,
Be guilty of the stealing that sweet breath
Which was embounded in this beauteous clay,
Let hell want pains enough to torture me.
I left him well.

Bast. Go, bear him in thine arms.
I am amazed, methinks, and lose my way 140

Among the thorns and dangers of this world.
How easy dost thou take all England up!
From forth this morsel of dead royalty,
The life, the right and truth of all this realm
Is fled to heaven; and England now is left
To tug and scramble and to part by the teeth
The unowed interest of proud-swelling state.
Now for the bare-pick'd bone of majesty
Doth dogged war bristle his angry crest
And snarleth in the gentle eyes of peace: 150
Now powers from home and discontents at home
Meet in one line; and vast confusion waits,
As doth a raven on a sick-fallen beast,
The imminent decay of wrested pomp.
Now happy he whose cloak and cincture can
Hold out this tempest. Bear away that child
And follow me with speed: I'll to the king:
A thousand businesses are brief in hand,
And heaven itself doth frown upon the land.

[*Exeunt.*]

ACT V.

SCENE I. KING JOHN's palace.

Enter KING JOHN, PANDULPH, and Attendants.*K. John.* Thus have I yielded up into your hand
The circle of my glory.*Pand.* [*Giving the crown.*] Take again
From this my hand, as holding of the pope,
Your sovereign greatness and authority.*K. John.* Now keep your holy word: go meet the
French:

And from his holiness use all your power
To stop their marches'fore we are inflamed.
Our discontented counties do revolt;
Our people quarrel with obedience,

Swearing allegiance and the love of soul 10
 To stranger blood, to foreign royalty.
 This inundation of mistempered humour
 Rests by you only to be qualified:
 Then pause not ; for the present time 's so sick
 That present medicine must be minister'd,
 Or overthrow incurable ensues.

Pand. It was my breath that blew this tempest
 up,
 Upon your stubborn usage of the pope ;
 But since you are a gentle convertite,
 My tongue shall hush again this storm of war, 20
 And make fair weather in your blustering land.
 On this Ascension-day, remember well,
 Upon your oath of service to the pope,
 Go I to make the French lay down their arms.

[*Exit.*

K. John. Is this Ascension-day ? Did not the
 prophet
 Say that before Ascension-day at noon
 My crown I should give off ? Even so I have :
 I did suppose it should be on constraint ;
 But, heaven be thank'd, it is but voluntary.

Enter the BASTARD.

Bast. All Kent hath yielded ; nothing there holds 30
 out
 But Dover Castle : London hath received,
 Like a kind host, the Dauphin and his powers :
 Your nobles will not hear you, but are gone
 To offer service to your enemy,
 And wild amazement hurries up and down
 The little number of your doubtful friends.

K. John. Would not my lords return to me again,
 After they heard young Arthur was alive ?

Bast. They found him dead, and cast into the streets,

An empty casket, where the jewel of life 40
By some damn'd hand was robb'd and ta'en away.

K. John. That villain Hubert told me he did live.

Bast. So, on my soul, he did, for aught he knew.
But wherefore do you droop? why look you sad?
Be great in act, as you have been in thought;
Let not the world see fear and sad distrust
Govern the motion of a kingly eye:
Be stirring as the time; be fire with fire;
Threaten the threatener, and outface the brow
Of bragging horror: so shall inferior eyes, 50
That borrow their behaviours from the great,
Grow great by your example and put on
The dauntless spirit of resolution.

Away, and glister like the god of war,
When he intendeth to become the field:
Show boldness and aspiring confidence.
What, shall they seek the lion in his den,
And fright him there? and make him tremble there?
O, let it not be said: forage, and run
To meet displeasure farther from the doors, 60
And grapple with him ere he come so nigh.

K. John. The legate of the pope hath been with
me,
And I have made a happy peace with him;
And he hath promised to dismiss the powers
Let by the Dauphin.

Bast. O inglorious league!
Shall we, upon the footing of our land,
Send fair-play orders, and make compromise,
Insinuation, parley and base truce
To arms invasive? shall a beardless boy,
A cocker'd silken wanton, brave our fields, 70

And flesh his spirit in a warlike soil,
 Mocking the air with colours idly spread,
 And find no check? Let us, my liege, to arms:
 Perchance, the cardinal cannot make your peace;
 Or if he do, let it at least be said
 They saw we had a purpose of defence.

K. John. Have thou the ordering of this present
 time.

Bast. Away, then, with good courage! yet, I know,
 Our party may well meet a prouder foe. [*Exeunt.*]

SCENE II. *The DAUPHIN'S camp at St. Edmundsbury.*
Enter, in arms, LEWIS, SALISBURY, MELUN, PEMBROKE,
BIGOT, and Soldiers.

Lew. My Lord Melun, let this be copied out,
 And keep it safe for our remembrance:
 Return the precedent to these lords again;
 That, having our fair order written down,
 Both they and we, perusing o'er these notes,
 May know wherefore we took the sacrament
 And keep our faiths firm and inviolable.

Sal. Upon our sides it never shall be broken.
 And, noble Dauphin, albeit we swear
 A voluntary zeal and an unurged faith
 To your proceedings; yet believe me, prince,
 I am not glad that such a sore of time
 Should seek a plaster by contemn'd revolt,
 And heal the inveterate canker of one wound
 By making many. O, it grieves my soul,
 That I must draw this metal from my side
 To be a widow-maker! O, and there
 Where honourable rescue and defence
 Cries out upon the name of Salisbury!
 But such is the infection of the time,

10

20

That, for the health and physic of our right,
We cannot deal but with the very hand
Of stern injustice and confused wrong.
And is 't not pity, O my grieved friends,
That we, the sons and children of this isle,
Were born to see so sad an hour as this ;
Wherein we step after a stranger, march
Upon her gentle bosom, and fill up
Her enemies' ranks,— I must withdraw and weep 30
Upon the spot of this enforced cause,—
To grace the gentry of a land remote,
And follow unacquainted colours here ?
What, here ? O nation, that thou couldst remove !
That Neptune's arms, who clippeth thee about,
Would bear thee from the knowledge of thyself,
And grapple thee unto a pagan shore ;
Where these two Christian armies might combine
The blood of malice in a vein of league,
And not to spend it so unneighbourly !

Lear. A noble temper dost thou show in this ; 40
And great affections wrestling in thy bosom
Doth make an earthquake of nobility.
O, what a noble combat hast thou fought
Between compulsion and a brave respect !
Let me wipe off this honourable dew,
That silverly doth progress on thy cheeks :
My heart hath melted at a lady's tears,
Being an ordinary inundation ;
But this effusion of such manly drops,
This shower, blown up by tempest of the soul, 50
Startles mine eyes, and makes me more amazed
Than had I seen the vaulty top of heaven
Figured quite o'er with burning meteors.
Lift up thy brow, renowned Salisbury,
And with a great heart heave away this storm :

With that same weak wind which enkindled it.
You taught me how to know the face of right,
Acquainted me with interest to this land,
Yea, thrust this enterprise into my heart ; 90
And come ye now to tell me John hath made
His peace with Rome ? What is that peace to me ?
I, by the honour of my marriage-bed,
After young Arthur, claim this land for mine ;
And, now it is half-conquer'd, must I back
Because that John hath made his peace with Rome ?
Am I Rome's slave ? What penny hath Rome borne,
What men provided, what munition sent,
To underprop this action ? Is 't not I
That undergo this charge ? who else but I, 100
And such as to my claim are liable,
Sweat in this business and maintain this war ?
Have I not heard these islanders shout out,
'Vive le roy !' as I have bank'd their towns ?
Have I not here the best cards for the game,
To win this easy match play'd for a crown ?
And shall I now give o'er the yielded set ?
No, no, on my soul, it never shall be said.

Pand. You look but on the outside of this work.

Lew. Outside or inside, I will not return 110
Till my attempt so much be glorified
As to my ample hope was promised
Before I drew this gallant head of war,
And cull'd these fiery spirits from the world,
To outlook conquest and to win renown
Even in the jaws of danger and of death.

[*Trumpet sounds.*]

What lusty trumpet thus doth summon us ?

Enter the BASTARD, attended.

Bast. According to the fair-play of the world,

[L. 108, 118. See Appendix A.]

Let me have audience ; I am sent to speak :
 My holy lord of Milan, from the king 120
 I come, to learn how you have dealt for him ;
 And, as you answer, I do know the scope
 And warrant limited unto my tongue.

Pand. The Dauphin is too wilful-opposite,
 And will not temporise with my entreaties :
 He flatly says he 'll not lay down his arms.

Bast. By all the blood that ever fury breathed,
 The youth says well. Now, hear our English king :
 For thus his royalty doth speak in me.
 He is prepared, and reason too he should : 130

This apish and unmannerly approach,
 This harness'd masque and unadvised revel,
 This unhair'd sauciness and boyish troops,
 The king doth smile at ; and is well prepared
 To whip this dwarfish war, these pigmy arms,
 From out the circle of his territories.
 That hand which had the strength, even at your door,
 To cudgel you and make you take the hatch,
 To dive like buckets in concealed wells,
 To crouch in litter of your stable planks, 140
 To lie like pawns lock'd up in chests and trunks,
 To hug with swine, to seek sweet safety out
 In vaults and prisons, and to thrill and shake
 Even at the crying of your nation's crow,
 Thinking his voice an armed Englishman ;
 Shall that victorious hand be feeble here,
 That in your chambers gave you chastisement ?
 No : know the gallant monarch is in arms
 And like an eagle o'er his aery towers
 To souse annoyance that comes near his nest. 150
 And you degenerate, you ingrate revolts,
 You bloody Neroes, ripping up the womb
 Of your dear mother England, blush for shame ;

For your own ladies and pale-visaged maids
Like Amazons come tripping after drums,
Their thimbles into armed gauntlets change,
Their needles to lances, and their gentle hearts
To fierce and bloody inclination.

[peace ;

Lew. There end thy brave, and turn thy face in
We grant thou canst outscold us : fare thee well ; 160
We hold our time too precious to be spent
With such a brabbler.

Pand. Give me leave to speak.

Bast. No, I will speak.

Lew. We will attend to neither.
Strike up the drums ; and let the tongue of war
Plead for our interest and our being here.

Bast. Indeed, your drums, being beaten, will cry out ;
And so shall you, being beaten : do but start
An echo with the clamour of thy drum,
And even at hand a drum is ready braced
That shall reverberate all as loud as thine ; 170
Sound but another, and another shall
As loud as thine rattle the welkin's ear
And mock the deep-mouth'd thunder : for at hand,
Not trusting to this halting legate here,
Whom he hath used rather for sport than need,
Is warlike John ; and in his forehead sits
A bare-ribb'd death, whose office is this day
To feast upon whole thousands of the French.

Lew. Strike up our drums, to find this danger out.

Bast. And thou shalt find it, Dauphin, do not
doubt. [Exeunt. 180

SCENE III. *The field of battle.*

Alarums. Enter KING JOHN and HUBERT.

K. John. How goes the day with us ? O, tell me,
Hubert.

[Ll. 156, 157, 170. See Appendix A.]

Hub. Badly, I fear. How fares your majesty?

K. John. This fever that hath troubled me so long
Lies heavy on me; O, my heart is sick!

Enter a Messenger.

Mess. My lord, your valiant kinsman, Faulcon-
bridge,

Desires your majesty to leave the field
And send him word by me which way you go.

K. John. Tell him, toward Swinstead, to the abbey
there.

Mess. Be of good comfort; for the great supply
That was expected by the Dauphin here, 10
Are wreck'd three nights ago on Goodwin Sands.
This news was brought to Richard but even now:
The French fight coldly, and retire themselves.

K. John. Ay me! this tyrant fever burns me up,
And will not let me welcome this good news.
Set on toward Swinstead: to my litter straight;
Weakness possesseth me, and I am faint.

[*Exeunt.*]

SCENE IV. *Another part of the field.*

Enter SALISBURY, PEMBROKE, and BIGOT.

Sal. I did not think the king so stored with
friends.

Pem. Up once again; put spirit in the French:
If they miscarry, we miscarry too.

Sal. That misbegotten devil, Faulconbridge,
In spite of spite, alone upholds the day.

Pem. They say King John sore sick hath left the
field.

Enter MELUN, wounded.

Mel. Lead me to the revolts of England here.

Sal. When we were happy we had other names.

Pem. It is the Count Melun.

[L. 11. See Appendix A.]

Sal.

Wounded to death.

Mel. Fly, noble English, you are bought and
sold ;

10

Unthread the rude eye of rebellion
And welcome home again discarded faith.
Seek out King John and fall before his feet ;
For if the French be lord of this loud day,
He means to recompense the pains you take
By cutting off your heads : thus hath he sworn,
And I with him, and many more with me,
Upon the altar at Saint Edmundsbury ;
Even on that altar where we swore to you
Dear amity and everlasting love.

20

Sal. May this be possible ? May this be true ?

Mel. Have I not hideous death within my view,
Retaining but a quantity of life,
Which bleeds away even as a form of wax
Resolveth from his figure 'gainst the fire ?
What in the world should make me now deceive,
Since I must lose the use of all deceit ?
Why should I then be false, since it is true
That I must die here and live hence by truth ?
I say again, if Lewis do win the day,
He is forsworn, if e'er those eyes of yours
Behold another day break in the east :
But even this night, whose black contagious breath
Already smokes about the burning crest
Of the old, feeble, and day-wearied sun,
Even this ill night, your breathing shall expire,
Paying the fine of rated treachery
Even with a treacherous fine of all your lives,
If Lewis by your assistance win the day.
Commend me to one Hubert with your king :
The love of him, and this respect besides,
For that my grandsire was an Englishman,

30

40

[Ll. 11. 14, 34. See Appendix A.]

Awakes my conscience to confess all this.
 In lieu whereof, I pray you, bear me hence
 From forth the noise and rumour of the field,
 Where I may think the remnant of my thoughts
 In peace, and part this body and my soul
 With contemplation and devout desires.

Sal. We do believe thee : and beshrew my soul
 But I do love the favour and the form 50
 Of this most fair occasion, by the which
 We will untread the steps of damned flight,
 And like a bated and retired flood,
 Leaving our rankness and irregular course,
 Stoop low within those bounds we have o'erlook'd,
 And calmly run on in obedience
 Even to our ocean, to our great King John.
 My arm shall give thee help to bear thee hence ;
 For I do see the cruel pangs of death
 Right in thine eye. Away, my friends ! New flight ; 60
 And happy newness, that intends old right.
 [*Exeunt, leading off Melun.*]

SCENE V. *The French camp.*

Enter LEWIS and his train.

Lew. The sun of heaven methought was loath to
 set,
 But stay'd, and made the western welkin blush,
 When English measure backward their own ground
 In faint retire. O, bravely came we off,
 When with a volley of our needless shot,
 After such bloody toil, we bid good night,
 And wound our tottering colours clearly up,
 Last in the field, and almost lords of it !

Enter a Messenger.

Mess. Where is my prince, the Dauphin ?

[*Ll. 54, 60, 61. Sc. V. 3, 7. See Appendix A.*]

Lew.

Here : what news ?

Mess. The Count Melun is slain ; the English lords

10

By his persuasion are again fall'n off,
And your supply, which you have wish'd so long,
Are cast away and sunk on Goodwin Sands.

Lew. Ah, foul shrewd news ! beshrew thy very heart !

I did not think to be so sad to-night
As this hath made me. Who was he that said
King John did fly an hour or two before
The stumbling night did part our weary powers ?

Mess. Whoever spoke it, it is true, my lord.

Lew. Well ; keep good quarter and good care to-night :

The day shall not be up so soon as I,
To try the fair adventure of to-morrow. [*Exeunt.*

SCENE VI. *An open place in the neighbourhood of Swinstead Abbey.*

Enter the BASTARD and HUBERT, severally.

Hub. Who's there ? speak, ho ! speak quickly, or I shoot.

Bast. A friend. What art thou ?

Hub. Of the part of England.

Bast. Whither dost thou go ?

Hub. What's that to thee ? why may not I demand
Of thine affairs, as well as thou of mine ?

Bast. Hubert, I think.

Hub. Thou hast a perfect thought :
I will upon all hazards well believe

[Ll. 11, 12. Sc. VI. 1—3, 2—6. See Appendix A.]

Thou art my friend, that know'st my tongue so well.
Who art thou?

Bast. Who thou wilt: and if thou please,
Thou mayst befriend me so much as to think 10
I come one way of the Plantagenets.

Hub. Unkind remembrance! thou and eyeless
night

Have done me shame: brave soldier, pardon me,
That any accent breaking from thy tongue
Should 'scape the true acquaintance of mine ear.

Bast. Come, come; sans compliment, what news
abroad?

Hub. Why, here walk I in the black brow of
night,

To find you out.

Bast. Brief, then; and what's the news?

Hub. O, my sweet sir, news fitting to the night,
Black, fearful, comfortless, and horrible. 20

Bast. Show me the very wound of this ill news:
I am no woman; I'll not swoon at it.

Hub. The king, I fear, is poison'd by a monk:
I left him almost speechless; and broke out
To acquaint you with this evil, that you might
The better arm you to the sudden time,
Than if you had at leisure known of this.

Bast. How did he take it? who did taste to him?

Hub. A monk, I tell you; a resolved villain,
Whose bowels suddenly burst out: the king 30
Yet speaks and peradventure may recover.

Bast. Who didst thou leave to tend his majesty?

Hub. Why, know you not? the lords are all come
back,

And brought Prince Henry in their company;
At whose request the king hath pardon'd them,
And they are all about his majesty.

Bast. Withhold thine indignation, mighty heaven,
 And tempt us not to bear above our power !
 I'll tell thee, Hubert, half my power this night,
 Passing these flats, are taken by the tide ; 40
 These Lincoln Washes have devoured them ;
 Myself, well mounted, hardly have escaped.
 Away before : conduct me to the king ;
 I doubt he will be dead or ere I come. [*Exeunt.*]

SCENE VII. *The orchard at Swinstead Abbey.*

Enter Prince HENRY, SALISBURY, and BIGOT.

P. Hen. It is too late : the life of all his blood
 Is touched corruptibly, and his pure brain,
 Which some suppose the soul's frail dwelling-house,
 Doth, by the idle comments that it makes
 Foretell the ending of mortality.

Enter PEMBROKE.

Pem. His highness yet doth speak, and holds
 belief
 That, being brought into the open air,
 It would allay the burning quality
 Of that fell poison which assaileth him.

P. Hen. Let him be brought into the orchard
 here. 10
 Doth he still rage ? [*Exit Bigot.*]

Pem. He is more patient
 Than when you left him ; even now he sung.

P. Hen. O vanity of sickness ! fierce extremes
 In their continuance will not feel themselves.
 Death, having prey'd upon the outward parts,
 Leaves them invisible, and his siege is now
 Against the mind, the which he pricks and wounds

With many legions of strange fantasies,
Which, in their throng and press to that last hold,
Confound themselves. 'Tis strange that death should
sing. 20

I am the cygnet to this pale faint swan,
Who chants a doleful hymn to his own death,
And from the organ-pipe of frailty sings
His soul and body to their lasting rest.

Sal. Be of good comfort, prince ; for you are born
To set a form upon that indigest
Which he hath left so shapeless and so rude.

*Enter Attendants and BIGOT, carrying KING JOHN
in a chair.*

K. John. Ay, marry, now my soul hath elbow-
room ;
It would not out at windows nor at doors. 30
There is so hot a summer in my bosom
That all my bowels crumble up to dust :
I am a scribbled form, drawn with a pen
Upon a parchment, and against this fire
Do I shrink up.

P. Hen. How fares your majesty ?

K. John. Poison'd,—ill fare—dead, forsook, cast
off :

And none of you will bid the winter come
To thrust his icy fingers in my maw,
Nor let my kingdom's rivers take their course
Through my burn'd bosom, nor entreat the north 40
To make his bleak winds kiss my parched lips
And comfort me with cold. I do not ask you much,
I beg cold comfort ; and you are so strait
And so ingrateful, you deny me that.

P. Hen. O that there were some virtue in my
tears,
That might relieve you !

K. John. The salt in them is hot.
Within me is a hell ; and there the poison
Is as a fiend confined to tyrannize
On unreprievable condemned blood.

Enter the BASTARD.

Bast. O, I am scalded with my violent motion,
And spleen of speed to see your majesty ! 50

K. John. O cousin, thou art come to set mine eye :
The tackle of my heart is crack'd and burn'd ;
And all the shrouds wherewith my life should sail
Are turned to one thread, one little hair :
My heart hath one poor string to stay it by,
Which holds but till thy news be uttered ;
And then all this thou seest is but a clod
And module of confounded royalty.

Bast. The Dauphin is preparing hitherward,
Where heaven He knows how we shall answer him ; 60
For in a night the best part of my power,
As I upon advantage did remove,
Were in the Washes all unwarily
Devoured by the unexpected flood. [*The King dies.*

Sal. You breathe these dead news in as dead an
ear.

My liege ! my lord ! but now a king, now thus.

P. Hen. Even so must I run on, and even so stop.
What surety of the world, what hope, what stay,
When this was now a king, and now is clay ?

Bast. Art thou gone so ? I do but stay behind 70
To do the office for thee of revenge,
And then my soul shall wait on thee to heaven,

As it on earth hath been thy servant still.
 Now, now, you stars that move in your right spheres,
 Where be your powers? show now your mended
 faiths,

And instantly return with me again,
 To push destruction and perpetual shame
 Out of the weak door of our fainting land.
 Straight let us seek, or straight we shall be sought;
 The Dauphin rages at our very heels. 80

Sal. It seems you know not, then, so much as we:
 The Cardinal Pandulph is within at rest,
 Who half an hour since came from the Dauphin,
 And brings from him such offers of our peace
 As we with honour and respect may take,
 With purpose presently to leave this war.

Bast. He will the rather do it, when he sees
 Ourselves well sinewed to our defence.

Sal. Nay, it is in a manner done already;
 For many carriages he hath despatch'd
 To the sea-side, and put his cause and quarrel 90
 To the disposing of the cardinal:
 With whom yourself, myself and other lords,
 If you think meet, this afternoon will post
 To consummate this business happily.

Bast. Let it be so: and you, my noble prince,
 With other princes that may best be spared,
 Shall wait upon your father's funeral.

P. Hen. At Worcester must his body be interr'd;
 For so he will'd it.

Bast. Thither shall it then: 100
 And happily may your sweet self put on
 The lineal state and glory of the land!
 To whom, with all submission, on my knee
 I do bequeath my faithful services
 And true subjection everlastingly.

Sal. And the like tender of our love we make,
To rest without a spot for evermore.

P. Hen. I have a kind soul that would give you
thanks

And knows not how to do it but with tears.

Bast. O, let us pay the time but needful woe, 110
Since it hath been beforehand with our griefs.

This England never did, nor never shall,

Lie at the proud foot of a conqueror,

But when it first did help to wound itself.

Now these her princes are come home again,

Come the three corners of the world in arms,

And we shall shock them. Nought shall make us rue,

If England to itself do rest but true. [*Exeunt.*]

[Ll. 108, 115. See Appendix A.]



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NOTES.



NOTES.

ACT I.

SCENE I.

Philip of France through his ambassador, Chatillon, claims England, Ireland and the English dominions in France in Right of Arthur of Bretagne, son of Geffrey Plantagenet, elder brother of John. John disallows the claim and war is declared. A sheriff then enters, and lays before the King for judgment a dispute of succession between two brothers, Philip and Robert Faulconbridge. Philip is the elder, but Robert declares that he is illegitimate, being no son of Sir Robert Faulconbridge, but a bastard of Richard Cœur-de-lion. The case is settled in Robert's favour, but King John, attracted by the bearing and behaviour of Philip, takes him into his service and knights him by the name of Sir Richard Plantagenet. Throughout the Act Shakespeare closely follows the old play. The language is, of course, entirely altered; some prose is replaced by verse; the part played by Elinor is less prominent, though not less important: and the Bastard, in Shakespeare's hands, becomes a far more interesting and striking personality. In "The Troublesome Raigne" the scene is opened by Elinor, who to the assembled Barons declares the accession of John to the throne:—

From this wombe hath sprung a second hope,
A King that may in rule and virtue both
Succeede his brother in his Emperie.

John, after a few words, bids the Lords Pembroke and Salisbury admit Chatillon, the French ambassador. Shakespeare omits all this, and that with a special purpose, it being his object to fasten upon John from the very first the stigma of usurpation. The old play, by allowing us to see the King taking his seat on the throne, apparently by the general consent of his nobles, weakens the charge of usurpation, which indeed is in no way borne out by history. John, by the laws of accession which then prevailed, assumed the crown by as good a title as that of any King who had preceded him.

But another object is attained by the omission of the opening speeches of "The Troublesome Raigne." In the old play the fact that the incidents which follow in the first scene took place at the very beginning of John's reign is forced upon the audience; the remaining events until the King's death follow on each other in close order of time, and yet King John reigned seventeen years. Shakespeare departs just as much from actual history as does "The Troublesome Raigne," but unless we compare the sequence of events as narrated in the play with the story which history has to tell, the discrepancy is not apparent. There is nothing in the first scene to prevent us supposing that John has been reigning for some time.

STAGE DIRECTION—*King John's Palace.* The scene was fixed by Capell who also added 'at Northampton.' John actually did hold his court there, but Shakespeare was either ignorant of this, or took no trouble to fix the locality. Other editors place the scene at Dover and Canterbury. It is, however, quite unnecessary to endeavour to harmonise the play with ascertained facts of history. Shakespeare consulted no historical documents, but was content to take his facts from the old play. It is quite enough to imagine the scene as laid somewhere in England. The incidents which take place bear small relation to history. King Philip sent no ambassador at this time to John, and the dispute between the Faulconbridges is purely imaginary.

1. **What would France with us?** What is the will of the King of France? For "France" used in the sense of "the French King" see Act II, 334. In the same way Philip addresses John as "England." The King of France was Philip Augustus, (reigned 1180 to 1223).

2. **After greeting,** after saluting you. This curt form of salutation is probably intentional.

3. **In my behaviour,** there appears to be no other passage in Shakespeare where the word "behaviour" is used in any sense corresponding to that in which it is used here. Hence commentators have raised considerable difficulty over its interpretation. Schmidt paraphrases, "in the tone and character! I here assume," that is, as ambassador of a King of France and Protector of the rightful King of England, to the usurping King of the same. Wordsworth explains, "in the message which I have to deliver," but the word evidently carries a further meaning.

4. **The borrowed majesty.** The iteration of the word

“majesty,” with the offensive epithet, “borrowed,” emphasises the insult.

6. **Silence**, There is no disrespect implied in the imperative, as there undoubtedly would be in modern speech. Cf. Act IV. 1. 133.

Embassy, the ambassador’s message, Cf. *Henry V.* I. i. 95 :—

Then go we in, to know the embassy.

The word is also used by Shakespeare in its present sense of the public function of an ambassador. See below line 99, “and once despatched him in an embassy to Germany.”

7. **Philip of France in right sovereign**, in “The Troublesome Raigne” the speech is in prose : “Philip, by the grace of God most Christian King of France, having taken into his guardian and protection Arthur Duke of Brittainne sonne and heire to Jeffrey thine elder brother, requireth in the behalfe of the said Arthur, the Kingdom of England, with the Lordship of Ireland, Poitiers, Aniou, Torain, Main : and I attend thine aunswere.” As a matter of fact, Philip did not lay claim to England on Arthur’s behalf, but only to Anjou, Touraine and Maine. These provinces did belong by right of succession to Arthur as representing the eldest line of the Plantagenets, and they actually did homage to him in that capacity. John, however, shortly afterwards gained possession of them. Of the “territories” mentioned in the text, *Ireland* fell to England by conquest by right of a Papal Bull, 1154, which constituted Henry II, Lord of Ireland ; *Maine* (together with Normandy) Henry inherited from his mother Matilda, daughter of Henry I ; *Anjou* and *Touraine* from his father, Geoffrey ; *Poitou* (together with Saintonge, Limousin, Guienne and Gascony) came to him with his wife, Elinor of Guienne. *Poitiers* in the text is a mistake for *Poitou* ; the latter is the province, the former the capital city thereof. The old play, not Shakespeare, is responsible for this error. See Warner’s *English History in Shakespeare’s Plays*, 27, also Stubbs’ *Constitutional History*, I. 555, and Green’s *History of the English People*, I. 189.

In right and true behalf, in behalf of the claim which is right and true ; an instance of transfered epithet.

8. **Geffrey’s son**, See Chronological Table, *ante*.

13. **These several titles**, “several,” different ; “title,” possession (as founding a right)—*Schmidt*. Cf. *Macbeth*, IV, ii. 7 :—

Wisdom ! to leave his wife, to leave his babes,
His mansions and his titles in a place
From whence himself does fly.

16. **Disallow of**, refuse to acknowledge: disallow is not elsewhere found in Shakespeare. For "allow of" in the sense of "admit," see *Twelfth Night*, IV. ii. 63. "Thou shalt hold the opinion of Pythagoras ere I will allow of thy wits."

17. **Control**, constraint, compulsion. Cf. *Henry V.* II. iv. 96, where the situation is reversed and the English ambassador threatens the French King.

French King. Or else what follows?

Isaeter. Bloody constraint; for if you hide the crown
Even in your hearts, there will he rake for it.

18. **To enforce.....forcibly withheld**, that which has been usurped by force shall be recovered by force.

20. See Appendix B (Versification).

22. **The farthest.....embassy**, the last word on the matter I am empowered to speak; i.e. I am not permitted to make any terms or arrange any compromise. "Embassy" here seems rather to bear the present meaning, my "functions as an ambassador."

24. **Be thou as lightning.....shall be heard**. Thou shalt be as lightning flashing in the eyes of the French King, followed immediately by thunder (the thunder of my cannon). Before thou hast finished thy message (canst report that I will be there,) the thunder, &c. (See Appendix A). Johnson objected that the figure is inappropriate inasmuch as it is the lightning and not the thunder which is destructive and dangerous. He has been answered by various critics that it is the *swiftness* of the lightning, not its destructiveness, which Shakespeare had in mind. But even this is hardly satisfactory. It is not the swiftness of the lightning which is enforced, but the rapidity with which the thunder follows the lightning. The whole figure calls to the imagination a terrible thunderstorm, which threatens danger because it is so near, the flash of light and the peal of thunder being almost simultaneous.

26. **Cannon**, it is scarcely necessary to draw attention to the anachronism. Gunpowder was not used in war until, as is generally thought, the Battle of Crecy, 1346. In *Hamlet* and *Macbeth* gunpowder is also alluded to. Shakespeare had to consider his audience. As Knight says, "He uses terms which were familiar to his audience, to present a particular image to their senses. Had he, instead of cannons, spoken of mangonels and the petraria—the stone-throwing machines of the time of John,—he would have addressed himself to the very few who might have appreciated his exactness; but his words would have fallen dead upon the ears of the many." It should

be remembered that no attempt was made on the Elizabethan stage, to "mount" plays with any degree of archaeological accuracy and the actors wore, whatever the play, the costume of their own period. Modern audiences on the other hand, owing to the changes which have come about in the staging of plays, as well as to their general familiarity, through access to illustrated books, &c., with the dress, weapons, and other external features of different periods of history, would at once detect and mark any glaring anachronism in the plays of any modern writer. There are several other instances of anachronism in this play, which will be pointed out. These, as well as the many others which are scattered up and down Shakespeare's plays, are to be accounted for, partly by the considerations mentioned above, and partly by Shakespeare's own sublime indifference to such matters. In this play Shakespeare's anachronisms are *deliberate*. The old play has no reference to modern artillery, but speaks of spears, bows, &c. Perhaps the true explanation of Shakespeare's perverseness is that he found the engines of modern war more amenable to picturesque treatment.

27. **The trumpet**, Rolfe explains "trumpet," trumpeter, herald. The word is found elsewhere in Shakespeare with this meaning, but certainly such an interpretation is unnecessary here. Shakespeare merely employs another metaphor. Chatillon is to be lightning, he is now to be a trumpet giving the signal for battle; and if Johnson and Steevens are right in supposing that by the "sullen presage" another metaphor is introduced, we have in the passage a good instance of that wealth of figurative representation, that rapid succession of idea upon idea, in which Shakespeare so abounds and so delights. In such passages we cannot expect to find the figures employed always *exactly* applicable. Thus if Steevens thought that by "sullen presage" Shakespeare meant a passing bell announcing the destruction of France, his contention is not altogether overthrown by pointing out that the passing bell is rung *after* and not before death. Johnson thought that by the "sullen presage," &c., must be understood "a bird of ill-omen to croak out the prognostick of your own ruin." Delius thinks the "trumpet of doom," is referred to. The epithet "sullen" can scarcely be appropriate to any kind of trumpet.

29. **An honourable conduct**, an escort befitting his position as royal ambassador.

30. **Pembroke, look to 't**, So in the old play:—
Pembroke, convey him safely to the sea.

31. **Have I not ever said,** Have I not constantly told you, &c. This leaves on the mind of the reader the impression that John has been King of England for some time, and that Elinor has been incessantly warning him to take precautions against the ambitious intrigues of Constance, and that he has neglected to do so.

32. **Ambitious Constance,** In the old play Elinor says of Constance, not to John, but to the ambassador :—

Her pride we know, and know her for a Dame
That will not sticke to bring him [Arthur] to his ende,
So she may bring herselfe to rule a realme.

Constance at this time was reigning duchess of Britanny. She had been left a widow shortly before Arthur was born, but soon after the birth of her son she was married again to Earl Ranulf of Chester. Her second husband could not manage her, and had even to imprison her. About the time of the beginning of the play she had broken from him altogether, and, without waiting for a divorce, gave her hand to Guy, a brother of the Viscount of Thouars. "She was," says Stubbs, "an imprudent, probably a bad woman." So far from really furthering her son's cause, she, by her ambition, ruined it. In Shakespeare there is no mention of Constance's second and third marriages; she describes herself as a widow (Act III. i.) For the character of the Shakespearian Constance, widely different from that of either the historical Constance, or the Constance of the old play, see the Introduction.

34. **Upon the right and party,** in support of the right and the cause, Cf. Act III. l. 123 "To brag and stamp and swear upon my party."

37. **The manage,** administration, the "taking of measures and contriving of means," Cf. *Tempest* I. ii. 70 :—

And to him put the manage of my state.
and *Richard II*, I. iv. 39 :—

Now for the rebels which stand out in Ireland,

Expedient manage must be made, my liege.

40. **Your strong.....right,** In this speech Shakespeare, without the authority either of history or the old play, makes Elinor consciously, and the King at least tacitly, admit the injustice of John's claim. Thus from the beginning our sympathies are summoned on Arthur's behalf and against King John. In the same way the attack on the property of the Church (line 48) is quite unprovoked. In the old play John does not molest the Church until after the Church, through Pandulph, has solemnly deposed and excommunicated him.

STAGE DIRECTION, **Enter a Sheriff**, Capell following the old play gave the stage direction as follows: "Enter the Sheriff of Northamptonshire, who whispers Essex." The old play has, "Enter the Shrieue, and whispers the Earle of Salisbury in the ear." The "Shrieue" afterwards describes himself as "Thomas Nidigate, Shrieue of Northamptonshire."

48. **Our abbeyes and our priories**, see note above, line 40.

STAGE DIRECTION, **Philip, his Bastard Brother**. All that follows in this act is taken from the old play, and appears to have no historical foundation. The story is not a very agreeable one, but the circumstances of the Bastard's origin, and the curious choice which he was in consequence called upon to make, between a life of opulent ease on the one hand, and of honourable toil on the other, gave a peculiar opportunity to the poet to create a very striking and original character. For this reason, we may imagine, he decided to retain the incident, though it has little or no bearing upon the subsequent evolution of the play. Philip the bastard has indeed an existence in Holinshed, but the only mention of him there is the following: "The same yere also (the first of John), Philip, bastard sonne to King Richard, to whome his father had giuen the castell and honor of Coinacke, killed the vicount of Lymoges, in reuenge of his father's death, who was slaine (as yee haue heard) in beseiging the castell of Chalus Cheuere." Steevens thinks that the Faulconbridge of the old play is made up of two distinct persons, the Philip mentioned in the Chronicle, and Falcasius de Brete of Matthew Paris's Chronicle. Malone traces Philip Faulconbridge to "one Faulconbridge" mentioned in Harding's Chronicle, "therle of Kent, his bastard, a stout-hearted man."

In the old play the Sheriff opens the proceedings, stating that the two brothers had "broken your Highnes peace..... committed a riot, appealing from triall in their countrey to your Highnes." We must regard what follows as a trial on appeal from the Sheriff's court to the King's court of Common Pleas. From the foregoing it would appear that wherever this scene is laid, it *could* not be in Northamptonshire. It is noticeable that Shakespeare has omitted all this about the riot, being perhaps unwilling to introduce his Bastard, the most attractive and heroic figure in the play, in the light of a common brawler.

53. **A soldier.....in the field.**

My father (not vnknownen to your Grace)
Receiud his spurs of Knighthood in the field,
At kingly Richard's hands in Palestine,

When as the walls of Acon gave him way :
His name Sir Robert Faulconbridge of Mounthbery.—
Troublesome Raigne.

62. **I put you o'er.** I refer you : not elsewhere used by Shakespeare. "I refer you to Heaven." Cf. the common expression, "God only knows."

65. **Diffidence**, doubting of her, suspicion. Cf. *King Lear*. I. ii. 161. "Divisions of state, menaces and maledictions between kings and nobles; needless diffidence, banishment of friends." The word now means distrust of one's self, not of another.

68. **'A pops me out**, "'a," a mutilation of "he." Most of Shakespeare's vulgar people say "a" "he," but it is frequently found, in the mouths of more refined characters, when, as here, a colloquial style is adopted and the poetic tension of the language is relaxed. *Pops me out*, turns me out suddenly.

69. **Five hundred pound**,

His living did amount too at his death

Two thousand marks reuenew euery year.—*Troublesome Raigne.*

Pound, Shakespeare uses both the singular and plural form with numerals. Cf. *Rich. II.*, ii. 91 :—

"Bid her send me presently a thousand pound."
and *1 Henry IV.*, IV. II. 15 "three hundred and odd pounds."
£500 a year in Elizabeth's time would be equal to about £5,000 at the present day.

78. **Fair fall the bones.....for me**, "May good befall the body (now laid in earth) that took the trouble to beget me." See below, line 121 "Who, as you say, took pains to get this son." **Fair fall**, Cf. *Venus and Adonis*, 472 :—

Fair fall the wit that can so well defend her.

and *Love's Labour Lost*, II. i. 125.

80. **If old sir Robert.....like him**, If old Sir Robert begot us both and was really our father, and if this son (Robert) resembles his father, then I am heartily thankful that I, the other son, do not resemble my father.

85. **Trick**, a peculiarity. Cf. *Winter's Tale*, II. iii. 100. "The trick of his frown;" *1 Henry IV.*, II. vi. 46, "a villainous trick of thine eye;" *King Lear*, IV. vi. 108. "The trick of that voice I do well remember." Knight quotes a similar use of the word in Wordsworth, (*Excursion*, Bk. I.) :—

Her infant babe

Had from its mother caught the trick of grief,
And sigh'd amongst its playthings.

Some connect this use of "trick" with its heraldic significance, "to draw a Coat of Arms in outline."

86. **Affecteth him**, resembles his way of speaking; not used elsewhere by Shakespeare in this sense. "To affect" in Shakespeare generally means either (1) to love, to be pleased with, or (2) to imitate consciously, or in an affected manner.

88. **The large composition**, the stalwart build. "This expression finely brings to the eye those magnificent proportions of manly strength that characterised Richard I., and helped to make him the heroic ideal of English hearts." (Cowden Clarke.)

90. **And finds them perfect Richard**, and finds they resemble Richard in every respect. Cf. *Tempest*, I. i. 22, "his complexion is perfect gallows."

92. **Because he hath a half-face**, not, as Mr. Deighton explains, because he has a *profile*, like my father, but because he has a thin, hatchet-shaped face; see below, line 141, "My face so thin." In the next two lines the Bastard plays on the word; calls Robert's face a "half-faced groat," and asks whether he is to buy £500 a year with a half-faced groat. The "*half-faced groats*" were so called because on them the sovereign's face was struck in profile. They were first coined in 1503. A groat = fourpence. In 2 *Henry IV*, VI. ii. 283, "half-faced" is used in a similarly contemptuous manner: "This same half-faced fellow, Shadow."

95. **When that**, See Appendix C.

99. **In an embassy**, See above, note on l. 6.

100. **The Emperor**, Henry VI, (1190-1197) head of the "Holy Roman Empire." The Holy Roman Empire, dating from the coronation of Charlemagne by Pope Leo III. (800) claimed to be a continuation of the old Empire of the Cæsars. The emperors, however, were practically German princes, elected by other German princes. The Holy Roman Empire lasted until 1806.

101. **Touching that time**, with reference to political questions of those days.

104. **I shame**, I am ashamed to tell.

108. **This same lusty gentleman**, this muscular gentleman who has been bragging of his large proportions, and twitting me with my slender build. Robert attempts a sarcastic retort to Philip's jibes.

110. **Took it on his death**, swore by his death, i.e., made assurance that the thing was as certain as that death would come to him. Cf. 1 *Henry IV*, V. vi. 134: "I'll take it upon my death, I gave him this wound in the thigh." Wright

quotes passages from Hall and Holinshed, which show that the phrase was a common one. "As sure as death" is in Scotland at this day the commonest of vulgar asseverations.

116—129. The King's argument in this speech is unsound, or at any rate contrary to English law. If Robert could prove, as he says he can, his father's absence from England at the time when Philip was presumably begotten, the law would pronounce Philip illegitimate and maintain Robert's right to the property. See Blackstone, *Commentaries*; I. Lord Campbell, however, in his book, *Shakespeare's Legal Acquirements*, 62, quotes the whole of this speech and adds the comment, 'This is the true doctrine,' *Pater est quem nuptiæ demonstrant* (He is the father whom wedlock shows to be so).

119. **Lies on the hazards.....husbands**, all husbands have to take this risk. Cf. *Julius Cæsar*, V. i. 68:—

The storm is up, and all is on the hazard.

The metaphor is taken from gambling. Cf. *Henry V*, III. vi. 93. "Who will go to hazards with me for twenty prisoners?"

121. **Took pains to get**, see note above, l. 78.

123. **In sooth**, in truth.

125. **In sooth**, notice the emphasis in the iterated assertion. Robert is perhaps supposed by some gesture to express doubt or dissent.

127. **Being none of hishim**, although no father of his (Philip's), could not disclaim him.

127. **This concludes**, this settles the matter. If it did it would be the most unjust of settlements. See note above.

130. **My father's will**, Robert now falls back on the will (testament) while Philip seizes the opportunity to rejoin with a not very delicate pun at old Sir Robert's expense. If we are to demand chronological accuracy in this play, Robert's second plea is clearly inadmissible. In John's time a will bequeathing lands (real property) was invalid, the whole idea of willing being repugnant to the metaphysical conceptions of mediæval law. By Shakespeare's time the law had been altered, and it then depended chiefly upon the nature of Sir Robert's tenure as to whether he could bequeath his property by testament or not. If his estate was "in tail" he could not will it away, but if he held by "Knight's Service," he could bequeath two-thirds of it, and if by "Free Soccage," the whole. The Statute of Wills was passed in the 32nd year of Henry VIII. (See Digby, *History of the Law of Real Property*, 3rd Ed., 335). Robert's plea (his first one at least) is plainly just, but although he gets his lands, he gets them not as of right, but rather as a free gift from his brother, whose

illegitimacy is granted on all hands. John's Court was not the place to go to for strict justice. Did Shakespeare intend this?

135. **And like thy brother**, a man of the same pursuits and tastes as thy brother.

To enjoy. See Appendix C, (grammatical).

136. **Reputed**, Schmidt explains "supposed," but surely here the word rather means "fully acknowledged," without any suspicion that the reputation falls short of the fact.

137. **Lord of thy presence**, Wright paraphrases, "with only your fine person for your fortune," but it would be better to understand a somewhat higher lordship, and interpret, "your personal dignity," and all other qualities which belong to you as a man, and not as a rich landowner. See Act II. 367. Halliwell quotes Sir Henry Wotton's *Character of a Happy Life*, the last stanza of which runs:—

This man is freed from servile bands,
Of hope to rise, or fear to fall;
Lord of himself, though not of lands;
And having nothing, yet hath all.

138. **And if, if**, See Appendix C. (grammatical). **Sir Robert's his**, This phrase has occasioned much dispute among the editors and commentators. See Appendix A (Various Readings). Probably Schmidt is right in saying that Sir Robert's his = Sir Robert's the 's of the genitive and "his" being combined. The passage would then mean, 'If my brother had my shape, and I had his, namely, old Sir Robert's shape, which young Robert's resembles.'

140. **Riding-rods**, riding-switches, slender canes.

141. **Eel-skins**, Cf. *2 Henry IV.*, III. ii. 351. "You might have thrust him and all his apparel into an eel-skin."

142. **That in mine ear.....rose**, Elizabethan gallants sometimes wore rosettes of ribbons or natural roses stuck behind the ear, just as modern European gentlemen wear flowers in their button holes. "It was once the fashion to stick real flowers in the ear." Burton, *Anatomy of Melancholy*.

143. **Look where three-farthings goes**, The three-farthing silver piece of Elizabeth was extremely thin. Also it bore the rose of England stamped just behind the royal profile, and the coin was thus called the "three-farthing rose." The meagreness of figure which the Bastard describes, together with the rose stuck behind the ear, would suggest the three-farthing piece. To compare a small or insignificant person to some coin of little value is a common form of contemptuous abuse.

144. **To his shape**, in addition to.

146. **I would give it**, *i.e.*, the land.

147. **I would not be sir Nob**. See Appendix A (Various Readings). Nob is said to be a vulgar diminutive for Robert, as Nell for Oliver. "Nob" is also a cant word for "head," and Knight understands it here in that sense, which it must certainly bear if the Folio Reading be the right one; "sir Nob" would then mean "Sir thin-face," or something similar.

149. **Bequeath**, here merely "give;" strictly to give money by will. The original meaning is 'to declare.'

153. **Sell your face**..... **dear**, your face is not worth four-pence. Poor Robert's face has already been called a "half-face groat," *i.e.*, ~~Four~~ *pence*. The Bastard throughout treats his half-brother with cavalier, though not altogether ill-humoured, brutality. Perhaps Robert deserves it. He is a mean-spirited contemptible fellow, caring nothing for his mother's good name where his own fortune is concerned, and not evidently resenting Philip's insults so long as he gets his much coveted patrimony. He takes his brother's hand at parting.

154. **Unto the death**, though death be the consequence. Elinor replies jestingly that she would rather he went before her thither, and the Bastard rejoins in the same strain and with mock politeness, that his country up-bringing has taught him to make way for his superiors and let them always go first.

158. **So is my name begun**, That is, my Christian name; as to my surname. I know not. I am a bastard. "no man's son."

159. See Appendix B. (Versification).

167. **Grandam**, grandmother. French *grand*, great, and *dame*, lady.

169. **By chance, but not by truth**. Yes, you happen to be my grandmother, but not by *truth* (honesty), not in the regular honourable way. Cf. *Much Ado*, IV. i. 166:—

And in her eye there hath appear'd a fire,

To burn the errors that these princes hold

Against her maiden truth,

i.e., modesty, chastity.

What though, what does it matter even *though* this be true. Cf. *Henry V.* II. i. 8. "I dare not fight; but I will wink and hold out mine iron; it is a simple one; but what though? it will toast cheese, &c."

171. **In at the window**..... **hatch**. These were proverbial expressions to describe children basely born. Wright quotes parallel passages from Middleton, *The Family of Love*, and

from Decker and Webster, *Northward Ho!* The Bastard cheerfully declares that by whatever irregular course he came into the world, there he is in it, "lord of his own presence," and a man worth somewhat.

176. **Go, Faulconbridge**, King John now turns to Robert.

177. **A landless knight.....squire**, It is your brother who has made you a landed squire. "Squire" here in the modern sense of landed proprietor, but with a back reference to the old sense, the squire, esquire, (*scutarius*, shield-bearer) who was an attendant upon a knight.

180. **Good fortune.....honesty**, Some commentators lay special stress on "*come*," and explain that the Bastard wishes good luck to *come* to his brother, since he had not the advantage (like himself) of being a Bastard, and so, according to the proverb, born lucky. This seems overstrained, and we need not suppose any allusion to the proverb whatsoever. There is rather a touch of bitterness in it. "You were born in the way the world approves of, I was not. Your honest birth has brought you fortune; nevertheless, I do not grudge you your luck."

182—219. The speech that follows is the first of the Bastard's soliloquies, which in themselves form a very notable feature in the play. They are full of keen, yet just, and on the whole generously humorous satire, on the other characters of the play, on the manners of the age, on the weakness and baseness of human nature, relieved by bright touches of self-criticism, which frees them entirely from any suspicion of sententiousness or cant. The first soliloquy hits off some of the "humours" of the Elizabethan age, its foppishness, elaborate and overstrained politeness, its interest (real or affected) in foreign countries and foreign customs; an age of travelling in which high-spirited men set forth, eager rather—

To see the wonders of the world abroad
Than, living dully sluggardised at home,
Wear out their youth with shapeless idleness.

182. **A foot of honour**, i.e., I have mounted a step in the ladder of honour; I am now a knight.

184. **Any Joan a lady**, any Joan, (common name for a country wench, as Jack for a common man), whom I choose to marry will become Lady Plantagenet. Cf. *Love's Labour Lost*, V. ii. 930—

"While greasy Joan doth keel the pot."

185. The Bastard now imagines himself saluted by some dependent or humble acquaintance.

185. **Good den**, good evening. See *Romeo and Juliet*, I. ii. 57. It is sometimes spelt 'God-den.'

185. **God a-mercy**, God have mercy or, perhaps God of mercy; a mere ejaculation. Sir Richard is not to be understood as invoking a blessing upon this imaginary "George." We may imagine him lost in his own lofty thoughts and suddenly startled by the dependent's salutation. A clever actor, not an annotator, would provide the best commentary on this speech.

189. **For conversion**. Men who have recently risen in rank, as I have, affect to forget even the names of their former associates, 'Tis too **respective**, i.e., remembering men's names would show too much respect for inferiors, and would savour too much of familiarity in those who have been promoted to a higher station in life.

For your conversion, "Your" is probably used in that indefinite sense which we find very frequently in Shakespeare; the conversion every one is familiar with. Cf. below, "Your traveller," and *Othello*, II, iii. 79, "Your Dane, your German, and your swag-bellied Hollander—Drink, ho!—are nothing to your Englishman." See Appendix A (Various Readings).

189. **Now your traveller**, see note above 1. 182. Sir Richard now imagines himself entertaining some eminent traveller, his own lordly manner, the interchange of lofty compliment, and the superior order of the conversation. "In that age of newly-excited curiosity, one of the entertainments at great tables seems to have been the discourse of a traveller." (Johnson). From the sixteenth century foreign travel, (what was afterwards called the "Grand tour,") began to be regarded as part of the education of a fine gentleman.

190. **He and his toothpick**, the use of the toothpick—a foreign transplantation—was in Shakespeare's time a sign of fashionable manners. Malone quotes from Sir Thomas Overbury's *Characters*, a description of "an affectate traveller;" "He curses all things by countenances, and shrugs, and speaks his own language with shame and lisping: he will choak, rather than confess beere good drink; and his pick-tooth is a main part of his behaviour." When *All's Well that Ends Well* was written, toothpicks, as Wright observes, seem to have gone out of fashion.—"the brooch and the toothpick, which wear not now," (I. i. 171); but by the time of *The Winter's Tale*, they were once more in favour;—"A great man, I'll warrant, I know by the picking on's teeth." (IV. iv. 780). "It is unnecessary to cite passages to show that the toothpick was considered a foreign frivolity. Gas-

coyne, Ben Jonson, Overbury, and Shirley have each allusions to the practice." (*Knight*.)

At my worship's mess, "'your worship,' the title by which a knight was addressed:" So Malone, but Schmidt is probably right in explaining, "a title of honour given to persons of respectable character." *Mess*, a party dining together. *Mess* sometime means a set of four, "At great dinners the company was usually arranged in fours," *Nares*. So in *Love's Labour Lost*, IV. iii. 207: "You three fools lacked me fool to make up the mess." It may mean this here, or, perhaps, simply the upper end of the table where the persons of quality sat.

192. **I suck my teeth**. This would not be considered a refined proceeding at present.

193. **Picked man of countries**, my refined traveller. Cf. *Love's Labour Lost*, V. i. 14: "He is too picked, too spruce, too affected," and *Hamlet*, V. i. 151: "The age is grown too picked." Steevens fancies that "picked" is a metaphor "derived from the action of birds in picking their feathers." It may, however, merely mean "select."

196. **An Absey book**, an A B C book, a first reading book. These often included Catechisms.

201. **Dialogue of compliment**, In these lines the absurd extravagance of polite compliment affected by Elizabethan fine gentlemen is satirised.

203. **The Pyrenean**, 'The Pyrenees.

204. **It draws towards supper**, Dinner in Shakespeare's time was a mid-day meal; supper was equivalent to the present dinner, and there was sometimes a late meal called after-supper. Thus Sir Richard and his travelled friend spend the whole afternoon in exchange of vapid compliment and vague purposeless talk about foreign parts—all very futile, he thinks; but, as it is the way of good society, he will adopt it.

205. **The mounting spirit**, a person of ambitious aspiring temperament; one desirous of rising above the common. Charles Lamb in his verses, *The Grandame*, has borrowed the phrase, but lent it a higher, more ethical significance:—

Hers was else

A mounting spirit, one that entertain'd

Scorn of base action, deed dishonourable,

Or ought unseemly.

207. **He is but a bastard of the time**, he is no true son of the age; he is behind the times.

208. **Smack**, taste, show traces of. Cf. *Macbeth*, I. ii. "They smack of honour both," and *Merchant of Venice*, II. i. "My

father did something smack, something grow to; he had a kind of taste."

Observation, experience gathered from observing men's manners and customs. This is Schmidt's explanation. Wright, however, remarks that '*observation* here seems to mean not so much the knowledge and experience gained by taking notice of what goes on around, as the habit of paying personal attention or court.' He quotes in confirmation 2 *Henry IV*, IV. iv. 30.

'For he is gracious if he be observed,' and the familiar phrase from *Hamlet* (III. i. 162), 'the observed of all observers.'

209. **And so am I**...no, But I am *literally* a bastard. It is characteristic of Philip to round on himself every now and then when he is indulging in satire at others' expense.

210. **Habit and devise**, dress and ornament. The Bastard means that it is not enough to be in the fashion so far as outer bearing and dress are concerned; one must also understand the art of politeness, the power of administering "from the inward motion" (i.e., the intellect), the sweet poison of flattery.

212. **Motion**, Cf. *Antony and Cleopatra*, II. iii. 14. "I see it in my motion, have it not in my tongue." Schmidt, Wright and others explain 'motion' here to mean "impulse," "tendency of mind" and it certainly is used in that sense elsewhere.

213. **Sweet**...age's tooth, flattery such as is most likely to commend itself to the forms of vanity peculiar to the age.

214. **Which though**...learn, The Bastard will not make use of his experience to deceive others, but he will make himself thoroughly conversant with the true character of the age in order to save himself from being gulled by hollow self-seeking flattery.

216. **For it shall strew**...rising. Mr. Deighton explains, "it shall make surer and easier my path to advancement." If this be correct, the Bastard contradicts himself. He has just said he would not practice deceit on others. I should prefer to paraphrase. "For I shall be more exposed to the poison of flattery, the higher I rise in rank and importance."

219. **To blow a horn**, to sound a horn as the letter-carrier does. There is also a gross jest intended, a particular form of unsavoury pleasantry which the Elizabethans apparently never found stale.

STAGE DIRECTION. Enter Lady Faulconbridge and James Gurney.

In the old play Lady Faulconbridge enters with her sons and takes part in the dialogue. With a fine delicacy Shakespeare has spared the unfortunate lady a public exposure of her shame, and has caused her to make her confession to her son's ear alone, even the faithful Gurney withdrawing.

Gurney, Malone fancied that Shakespeare took this name from a certain "Hugh Gorney" mentioned in Holinshed. Wright thinks it more probable that the name was a familiar one to Shakespeare. The names of many of Shakespeare's humbler characters have been shown to have been borrowed by him from Stratford neighbours.

225. **Colbrand the giant**, an allusion to the legend of Guy of Warwick who in the presence of King Athelstane fought with and overthrew a Danish Giant named Colbrand.

They (the Danes) brought with them a man deemed
of so wondrous might,
As was not be match'd by any mortal wight;
For one could scarcely bear his axe into the field;
Which as a little wand the Dane would lightly wield:

—*Drayton, Polyolbion, XII.*

In the old romance of Guy of Warwick Colbrand is described as a champion of the Danes, "of Awfrike [Africa] a felle man and a grymme" (*Wright*).

The Bastard mockingly calls his insignificant, spindle-shanked brother, Colbrand.

227. **Unreverend**. Shakespeare uses unreverend and un-reverent, indiscriminately; *never* irreverent.

231. **Good leave, good Philip**. "For an instance of Shakespeare's power *in minimis*, I generally quote James Gurney's character in 'King John.' How individual and comical he is with the four words allowed to his dramatic life." (*Coleridge, Table Talk*.) Professor Reid on this incident comments as follows:—"When Faulconbridge is about to extort from his mother the secret of his parentage, a sense of delicacy leads him to desire a conference with her alone, and he requests the attendant to withdraw. The meek answer which pleased Coleridge's fancy is simply—

"Good leave, good Philip."

I refer to the passage for a reason different from Coleridge's, and to notice the familiar and affectionate tone of this intercourse, as they address each other by their Christian names; and then the fine, gentlemanly, and considerate feeling which prompts Faulconbridge to promise the old servant—his old domestic friend—to tell him more after a while, as a kind of indirect apology for even asking him to withdraw. Minute

as the instance is, it is a historical illustration of the gentleness with which the genuine principles of chivalry looked down to the humble, as well as upward to the high-born." Shakespeare provides many other instances of frank and honourable relations between master and servant.

"Good leave," i.e., I gladly take leave. Cf. *1 Henry IV.*, I. iii. 20 :—

You have good leave to leave us.

Philip! sparrow, Philip! indeed; that is the name for a sparrow, not a knight. The sparrow was called "Philip" from his chirping note. Catullus in his famous lyric on Lesbia's sparrow, coined the word *pipilabat*, to represent the twitter of the sparrow. Skelton wrote a poem called *The Boke of Phyllyp Sparrowe*. Cf. also Herrick's elegy *Upon the death of his Sparrow* :—

Phill, the late dead, the late dead deare.

232. **There's toys abroad**. toys, trifles; generally explained "there are trifling idle rumours afloat," but Mr. Deighton seems right in explaining, "certain trifling incidents have happened." **There's**, See Appendix C.

235. **Sir Robert**.....**broke his fast**, that is to say, Sir Robert had no part in the making of me whatever. Steevens quotes Heywood's *Dialogue upon Proverbs*, 1542 :—

"He may his part on Goode Fridaie eate,

And fast never the wurs, for ought he shall geate."

Good Friday, the day set apart by the Christian Church to commemorate the crucifixion of Jesus Christ, is the most solemn fast-day in the Calendar.

236. **Marry to confess**, by Mary, to speak the truth. The Bastard is coaxing his mother to tell him.

St. Mary, the Blessed Virgin, mother of Jesus, regarded in the middle ages with peculiar reverence by all Christians.

237. **Get, beget**,

238. **His hand's work**, i.e., young Robert Faulconbridge.

239. **Beholding**, beholden, under an obligation. Cf. *Julius Cæsar*, III. ii. "For Brutus' sake I am beholding to you."

Holp, helped.

242. **That for thine own gain**.....**honour**, you, who, were it only for your own interests, should have defended my honour, since your claim to the property rests entirely on my honour being established.

243. **Untoward**, unmannerly. "If she be froward, then hast thou taught Hortensio to be untoward." *Taming of the Shrew*, IV. v. 79.

244. **Knight, knight**.....**Basilisco-like**, an allusion to an

old play, *Soliman and Perseda*, (printed 1599). Basilisco is a braggart and coward. Piston, the Buffoon, the "Vice," of the Morality plays, jumps on Basilisco's back, and makes him take an oath in the following fashion:—

Bas. O, I swear, I swear.

Pist. By the contents of this blade,—

Bas. By the contents of this blade,—

Pist. I, the aforesaid Basilisco,—

Bas. I, the aforesaid Basilisco,—knight, good fellow, knight, knight,—

Pist. Knave, good fellow, knave, knave.

245. **What**, an exclamation of impatience. Cf. *Two Gents of Verona*, I. ii. 133, "What, shall these papers lie like tell-tales here," and many other instances. See Appendix C.

I am dubb'd.....shoulder. I have been dubbed a knight; the sword has been laid on my shoulder in token thereof.

249. **Good my mother**, See Appendix C.

250. **Some proper man**, "Proper," handsome, finely proportioned. Cf. *Midsummer Night's Dream*, I. ii. 88, "For Pyramus is a sweet-faced man; a proper man, as one shall see in a summer's day; a most lovely gentleman-like man."

252. **As faithfully.....deny the devil.** Every Christian, by his sponsors, "renounces" at his baptism "the devil and all his works."

256. **Heaven! lay not, &c.**, Oh, by Heaven, do not *thou* who art the issue of my grievous offence, condemn me for it. But see Appendix A (Various Readings.)

257. **Dear offence**, grievous offence. Cf. *Henry V*, II. ii. 181. "God.....give you.....true repentance of all your dear offences." Wright explains, perhaps correctly, "the offence which has cost me dear;" and Schmidt, "the offence burdening my conscience."

The Bastard promptly assures his mother that he of all men is not likely to reproach her with her frailty.

259. **By this light**, Cf. *Tempest*, II. ii. 154. 'By this light a most perfidious and drunken monster.'

To get again, to be begotten a second time.

261. **Some sins.....privilege**, Cf. *Titus Andronicus*, IV. ii. 116, "Why there's the privilege your beauty bears," "Privilege," here "immunity;" some sins escape punishment on earth.

262. **Your fault.....folly.** There was no folly in your sin.

263. **Dispose**, disposal, Cf. *Two Gentlemen of Verona*, II. vii. 86, 'All that is mine I lay at thy dispose'; and IV. i. 76, 'Which, with ourself, all rest at thy dispose.'

264. **Subjected tribute**, as tribute owed by a subject to his sovereign. The accent is on the second syllable of 'subjected.' See Appendix B.

265. **Unmatched**, matchless.

The aweless, Schmidt explains, "wanting reverence and fear," i.e., the lion had no fear for King Richard; but it would seem better to understand by aweless, incapable of inspiring fear in Richard, as in *Rich. III.* II. iv. 32, "The innocent and aweless throne," i.e., the reign of a child which is incapable of inspiring awe in men. The legend of Richard and the lion is related in Rastall's Chronicle, (quoted by Knight) "It is sayd that a lion was put to King Richard, beyinge in prison, to have devoured him, and when the lyon was gapynge he put his arme in his mouth, and pulled the lyon by the harte so hard, that he slew the lyon, and therefore some say he is called Rycharde Cure de Lyon; but some say he is called Cure de Lyon because of his boldnesse and hardy stomake." The story is also told with many romantic details in the old Metrical Romance of King Richard (Percy Reliques, III.) :—

"In at the throte his honde he gerte (struck),
And hente (seized) out the herte with his honde.
Lounge (lungs) and all that he there fonde (found.)"

ACT II.

Scene I.

The French King, Lewis the Dauphin, Constance and Arthur, together with the French forces, meet before the gates of Angiers the Archduke of Austria with his forces. They have come to obtain possession of the town for Arthur as a first step towards recovering for him the whole of the dominions which John has usurped. While they are conferring Chatillon arrives to announce the King of England's defiance and the speedy approach of his army. He has scarcely finished when John, attended by Elinor his mother, the lady Blanch of Castile, his niece, the Bastard, Pembroke, and the English forces enter on the scene. A conference ensues, in which most of the leading characters take part; the Bastard singles out Austria as his father's enemy, for special abuse, and between Constance and Elinor much angry language passes. Thereafter both Kings summon the citizens to the walls, set forth their respective claims and order the gates to be opened. The citizens, acknowledging themselves to be the King of England's subjects, refuse

to admit either claimant to that title, until they are assured which has the right to bear it. The French and English forces then depart to decide the question by the ordeal of battle. Shortly afterwards an English and a French Herald enter from different sides, each declaring that his own countrymen have proved victorious, and demanding admission to the city. But the citizens from their walls have watched the fight and have seen that the result is indecisive. Consequently they persist in their determination to admit neither. This resolution is repeated to the hostile Kings who have again entered with their forces, and the Bastard, exclaiming that the citizens have insulted both Kings equally, advises that the French and English should for the moment unite their forces, and conjointly punish the insolent city by battering down its walls. After that they should turn their arms against each other. This policy commends itself to the Kings and is about to be put into execution when the citizens, trembling for their safety, propose a compromise. Let France and England conclude a peace, and let it be strengthened by marrying the Lady Blanch to the Dauphin Lewis. King John agrees and offers to cede to France as Blanch's dowry the provinces of Anjou, Touraine, Maine and Poitiers. The Dauphin expresses himself overjoyed at the prospect and Blanch declares herself bound by her uncle's will. Philip and Austria heartily approve, and Constance is not present to raise objections. John declares that, to satisfy Arthur, he will create him Duke of Bretagne, Earl of Richmond, and lord of the town of Angiers. Thereupon all depart to ratify the peace and celebrate the marriage ceremony, leaving the Bastard on the stage, to moralise upon the insincerity, the faithlessness, the selfishness of the world, which prefers gain to truth, and lightly breaks solemn oaths to secure personal advancement.

In the folios this scene is headed "*Scæna Secunda*" (of Act I), "*Actus Secundus*" begins with the opening of the present Act III, but consists of only 74 lines. *Actus Tertius*, *Scæna prima*, begins Act III. 75. Some editors, including Knight, divide the present Act II, into two scenes, the second beginning at line 300, that is, immediately after the indecisive battle between the two armies. This for the purpose of modern theatrical representation has obvious advantages, but for the student is unnecessary. Accordingly we have followed the Cambridge edition and treated the act as consisting of one scene only.

In general scheme and in succession of incidents, Shake-

speare in this act closely follows *The Troublesome Raigne*. In the old play, however, the Bastard is during the fight made to chase Austria across the stage, to force him to leave the lion's skin, and to pour forth a torrent of inflated bombast. This Shakespeare omits, reserving the lion's skin for far more effective treatment in the third act. *The Troublesome Raigne* also makes Constance and Arthur present during the proposal and agreement of the terms of peace.

STAGE DIRECTION.—**The Archduke of Austria**, Shakespeare, following the old play, has in this character confused two personages, first, Leopold, Archduke of Austria, by whom King Richard was detained as a captive on his way from Palestine to England (1193), and who died in 1195, four years before the date of the present scene; and Vidomar, Viscount of Limoges, in besieging whose castle of Chalus Richard met his death (1199.)

1. **Angiers**, Angiers (Angers) is the capital of Anjou and is situated on the river Sarthe, a little north of its junction with the Loire. "Shakespeare is correct in placing Angers in the possession neither of John nor Philip; and it is true that just before the expiration of the truce [August 15, 1199], a personal conference took place between the Kings at Butevant, which, I suppose, is that which the poet describes as occurring under the walls of Angers, when he makes Philip, without any warrant in history, the champion of Arthur's claim to the crown." *Courtenay, Shakespeare's Historical Plays considered historically*. Shakespeare of course merely followed the old play.

The folios assign the opening speech to Lewis the Dauphin, as well as the line "A noble boy, &c." Delius, Knight, the Cambridge Editors and others follow the folios. W. W. Williams, Cowden Clarke and Rolfe have shown excellent reasons for assigning the speech to Philip. It is natural that the French King should take the initiative in a matter of this sort; the words "at our importance" obviously point to Philip; the description of Arthur as "a noble boy" would come more appropriately from the King than from a youth not much older than Arthur himself; in the latter part of the scene Lewis is by his father addressed as "boy" (line 495), and he plays generally a secondary part. It is true that in the last two acts of the play Lewis plays a very leading part, and this has been adduced as a reason for assigning to him these speeches; but against this it should not be forgotten that Shakespeare has compressed the action of several years into one play, and for the leading part which the Dauphin plays

in the invasion of England there is historical authority, which there is not here.

2. **Fore-runner of thy blood**, The carelessness of Shakespeare in making Arthur in this passage the son and not the nephew of Richard has been pointed out by several commentators. "Fore-runner of thy blood" might indeed be easily understood as "kinsman belonging to an elder generation," but the word "offspring" used by Arthur of himself (line 13) cannot be similarly explained away. Shakespeare of course knew perfectly well that Arthur was "Geoffrey's son." Fleay believed that the first 200 lines of this act together with Act III. ii. 1—10 were "inserted hurriedly after the rest of the play had been written" and after the death of Shakespeare's son Hamnet, (1596), and the confusion of names "is to be attributed to the confusion caused by grief in Shakespeare's mind." This is very strained and fanciful.

3. **Robbed the lion of his heart**, See note above, Act I. 265,

Cf. *The Troublesome Raigne* :—

Brave Austria, cause of Cordelion's death

Is also come to aide thee in thy warres.

This of course is unhistorical. See note above Act II. i. 1, *Stage Direction*.

4. **Holy wars**, The third Crusade (1189—1192.)

7. **At our importance**, At our importunity, urgent request. Cf. *Twelfth Night*, V. 371 :—

Maria writ

The letter at Sir Toby's great importance.

Wright also compares *Much Ado*, II. i. 74, where "important" is used in the sense of "pressing," "importunate."

8. **To spread his colours**, To unfurl his banner, as a sign of war.

12. **God shall forgive you, &c.** Cowden Clarke remarks in a note on this passage that "Shakespeare has made Arthur of younger age at this period than historical truth warrants,"that he was justified in so doing, "knowing that the truth of tragic story would be more perfectly fulfilled by having a child the subject of injury here;" that, while he represents Arthur as an innocent child ("with a powerless hand"), he has made him "speak with a grace and propriety beyond those generally belonging to children of this age," and in doing so has "in no wise violated natural and characteristic truth." This criticism is in some respects sound, but in this scene at least Shakespeare has not made Arthur younger than he actually was. Arthur was born in 1187; consequently he was twelve years of age in 1199. There is

no reason to suppose that Shakespeare wished to represent him as of tenderer years than this. Of course in the later scenes he departs from history, but not only in the matter of Arthur's age. Arthur died in 1203 at the age of sixteen. But Shakespeare makes Arthur's death follow immediately on his capture, which in the play again follows immediately on the incidents dealt with in this scene.

13. **Offspring**, See note above. Delius, however, contends, and probably rightly contends, that Shakespeare does not here use the word "offspring" in its exact sense, but rather in the sense of "family," "kinsfolk," and that the words "*their right*" in the next line, prove that the word is employed with a general and not particular significance. If so, Shakespeare's "blunder" vanishes.

14. **Shadowing.....war**, Protecting their right as a bird shelters her young ones beneath her wing. Cf. Isaiah, XLIX. 2. "In the shadow of his hand has he held me." Watts' well-known hymn contains exactly the same metaphor:—

Beneath the shadow of Thy wings

Thy saints have dwelt secure:

Sufficient is Thine arm alone,

And their defence is sure.

16. **Unstained love**, a love unmixed with taint of malice on account of Richard's death. See Appendix A (Various Readings.)

18. **A noble boy**, See note above, line 1.

20. **Indenture**, a legally binding agreement. "Every deed, to which there is more than one party, is cut with an indented or waving line at the top, and is called an *indenture*." Williams' *Principles of the Law of Real Property*, 178. This *indenting* (Lat. *dens*, a tooth) proved the genuineness of the deed.

23. **That pale, that white-fac'd shore**, an allusion to the white chalk cliffs of Dover. Hence, as is supposed, the name Albion. (Lat. *albus*, white.)

25. **Coops**, Confines within a narrow space, as in a *coop* or *b^arr^el*.

29. **Even till that England.....corner of the west**, Cf. the well-known description of England in *Richard II*, II. i. 46:—

This scepter'd isle

.....
This fortress built by Nature for herself.

Against infection and the hand of war,

.....this little world,

This precious stone set in the silver sea.

Which serves it in the office of a wall

Or as a moat defensive of a house

Against the envy of less happier lands.

27, 28. **Secure and confident from**..... **purposes**, "Secure," in the original sense, "free from anxiety"; "confident," thus expresses the same idea more strongly: confident that she has nothing to fear from foreign invasion.

29. **Utmost corner of the west**, Cf. *Henry V*, "nook-shotten Albion," which some interpret "thrust into a corner of the world." Horace (Odes, I. xxxv.) and Catullus (Odes, xi.) both speak of the Britons as "*ultimi Britannii*," the Britons, the uttermost of men. Virgil has also a similar expression.

34. **A more requital**, a greater requital. Cf. *Midsummer Night's Dream*, III. i. 200, "I desire your more acquaintance," and *Henry V*, II. ii. 43, "on his more advice." There are many other instances of a like use in Shakespeare. See Schmidt's *Lexicon*: "most" = "greatest" is also similarly found.

37. **Cannon**. See Note on Act I. 36.

Bent, directed, aimed. Bows are literally said to be bent against the object at which the arrow is aimed. The word was afterwards applied to the aiming of other weapons.

38. **Brows**, walls of the town. Perhaps, as Mr. Deighton paraphrases, "the frowning battlements." Wright says, "As the gates are the eyes of the city (l. 215), the battlements are the eye-brows," which seems to be pressing the metaphor too far.

40. **To cull the plots...advantages**, "to select the position most favourable for attack." (Plot = a plot or spot of ground). So Schmidt, Wright, Wordsworth and others explain. Mr. Deighton paraphrases, "to devise those schemes of attack which shall be most advantageous."

43. **But we will make**, "If we do not make." Cf. *Two Gentlemen of Verona*, I. i. 86. "It shall go hard but I'll prove it."

44. **Stay for an answer, &c.** In the old play *Constance* offers similar advice:—

May be that John in conscience or in fear,
To offer wrong where you impugne the ill,
Will send such calme conditions back to France,
As shall rebate the edge of fearfull warres:
If so, forbearance is a deed well done.

45. **Unadvised**, rashly, without proper reflexion. Cf. *Romeo and Juliet*, II. ii. 118, "It is too rash, too unadvis'd, too sudden." See also for "advice" in the sense of reflexion, *Henry V*, II. ii. 43, "on his more advice." The Bible has "to speak unadvisedly with his lips," i.e., to speak rashly.

49. **Indirectly**, wrongly. See *Henry V*, II. iv. 94. "Your crown and kingdom, indirectly held."

50. **Upon thy wish**, in answer to thy wish; so *Julius Cæsar*, III. ii. 271, "He comes upon a wish."

52. **England**, See Note on Act I. i. 1.

53. **Coldly**, calmly, restraining our impatience. Cf. *Romeo and Juliet*, III. i. 55:—

Either withdraw into some private place,
And reason coldly of your grievances,
Or else depart.

56. **Impatient of**, Notable to endure, without the modern notices of *restlessness*. Cf. *Julius Cæsar*, IV, iii. 132 'impatient of my absence.'

58. **Whose leisure I have stayed**, I have waited until the winds had leisure to be favourable. In the old play Chatillon says he came to France in the same ship as King John:—

For one selfe bottom brought vs both to France.

60. **Expedient**, He approaches this town with swift (forced) marches. See below 223, and IV. ii. 218.

62. **The mother-queen**, So in Chatillon's speech in the old play:—

Then there is with them Elinor mother-queen,
And Blanch her niece, daughter to the King of Spain.

63. **An Ate**, In Greek mythology Ate is the daughter of Zeus and Eris (Discord), and is the goddess who provokes men to rash and inconsiderate actions. In the Attic tragedians she is rather an avenger of crime. Shakespeare imagines the former Ate in the present passages, the latter in *Julius Cæsar*, III. i. 271, where Antony prophesies that the spirit of Julius will return

With Ate by his side, come hot from hell.

64. **The Lady Blanch of Spain**. See quotation from *The Troublesome Raigne*, above. Blanch was the granddaughter, not the niece of Elinor, being the daughter of Queen Elinor's daughter and of Alphonso VIII of Spain. But Shakespeare uses niece in this sense of granddaughter in *Richard III*, IV. i. 1, and "nephew" in the sense of grandson in *Othello*, I. i. 112. The Latin words, *nepos*, *neptis*, from which *nephew* and *niece* are derived, mean, first, grandson, granddaughter, and only secondly, the children of a brother or sister.

65. **With them . . . deceased**. See Appendix C. Cf. the old play:—

"Next to them, a Bastard of the King's deceast."

66. **The unsettled humours**, the "restless spirits" (Rolfe). In this description of the English army Shakespeare had no

doubt in his mind the adventurous youth of his own time with faces soft as a lady's but with fiery dauntless hearts, who went forth in search of fame and gold with the Drakes, the Raleighs and the Hawkinses.

67. **Voluntaries**, volunteers. Cf. *Troilus and Cressida*, II. i. 106. "Ajax was here the voluntary." It must be remembered that in Shakespeare's day there was no standing army.

68. **Fierce dragon spleens**, Cf. *Richard III*, V. iii. 350 "Inspire us with the spleen of fiery dragons." According to the old physiology the spleen was supposed to be the seat of sudden anger and hasty passion.

70. **Sold their fortunes... proudly on their backs**. They have sold the estates which they inherited in order to provide themselves with armour and weapons. Compare the description in *Henry V*. of the spirit in which the English youth set forth on the French expedition.

"They sell the pasture now to buy the horse."

Prologue to Act II.

The noblemen of the Tudor era had a passion for magnificently wrought armour. Sir Philip Sidney appeared at a tournament in a suit of silver armour. Of the nobles, English and French, who followed Henry VIII and Francis I to the Field of the Cloth of Gold, Du Bellay, a French memoir writer says, "I will not pause to relate the great superfluous expense, for it cannot be estimated. *It was such that many wore their mills, their forests, and their meadows, upon their backs.*" Cf. also *Henry VIII*, I. i. 83, of the same Field of Cloth of Gold:—

O many

Have broke their backs with laying manors on 'em
For this great journey.

71. **To make a hazard**, a metaphor from gambling. They have staked their present fortunes on an enterprise which they hope will bring them newer and better fortunes.

72. **Braver**, Finer, more splendid.

73. **Bottoms**, ships. Cf. passage from the old play, quoted above, line 58; also *Henry V*, III, Prologue 12.

The threaden sails

Draw the huge bottoms through the furrow'd sea,
and *Merchant of Venice*, I. i. 42:—

My ventures are not in one bottom trusted.

Waft. Carried across the sea; see App. C.

75. **Scath**, mischief, harm; common in Chaucer and Spenser. Malone in this passage found evidence as to the date

in which the play was written. Chatillon's description of the English fleet "was immediately suggested to Shakespeare, by the grand fleet which was sent against Spain in 1596." Fleay approves of the conjecture, and no doubt, if Shakespeare was as devoted to the Earl of Essex as some imagine, this expedition would have been of special interest to Shakespeare, since Essex was the commander. But in reality the evidence is of the slightest. As Wright observes, Shakespeare could scarcely have described the circumstance in more general terms. The attempt to drag in a passage such as this in support of a theory is, however, characteristic of certain Shakespearian critics, in whose conception, it might appear, the poet was so deficient in imagination, memory and reading, that he could picture no phenomenon unless something similar had happened under his own eyes during the year in which he wrote. Thus, the armament of Essex sailed against Cadiz *in ships*. Shakespeare perceived that, and drew from the fact the important conclusion that King John brought his forces to France in ships too.

76. **The interruption, &c.** Cf. the old play,
"More circumstance the season intercepts."

77. **Circumstance**, detailed particulars. **Churlish**, rough, rude. Cf. *Venus and Adonis*, 107:—

Scorning his churlish drum and ensign red.

79. **Expedition**, here, as *expedient*, in line 60, "rapidity of action." Schmidt understands the word in its modern sense, but although the word does appear several times in Shakespeare with that meaning, it is clear that it cannot bear it here, for the English *invasion* was not at all "unlooked for" by the French, though the suddenness of it was.

82. **Courage**.....**occasion**, a courageous spirit rises to meet emergencies as they occur.

85. **Lineal entrance**, entrance due to us as the representative of the direct line in descent. This claim John does not attempt to prove by any argument. Elinor, indeed, a little later insinuates that Arthur is a bastard, but this is rather in the way of irresponsible female abuse than of serious argument. The real claim is grounded on the "will," not the right of birth, and in the *Troublesome Raigne* Elinor expressly puts forward this will, which she says,

Barres the way he (Arthur) urges by discent.

Shakespeare's object, as we have seen, was to make John out to be a usurper.

88. **Beat His peace to heaven**, Philip, by beginning an unjust war, has caused peace to depart from earth and

return to Heaven, whence, as with all good things, it has its origin.

89, 90. **If that.....peace**, "if that" = "if." By war we must understand warriors, i.e., the figure is metonymy, not personification; otherwise the figure of *war* being in *peace*, would involve a contradiction.

93. **This toil of ours.....thine**, You, as Arthur's uncle, are his natural protector.

95. **Under-wrought**, undermined; not elsewhere used by Shakespeare. *His* is the neuter possessive pronoun. It is unnecessary to alter it to "its," or "her." The antecedent is, of course, England.

96. **Cut off.....posterity**, prevented the rightful heir from succeeding in due course.

97. **Out-faced infant state**, brow-beaten a child, and so threatened him out of his right. The cowardice and brutality of the deed is further emphasised in the figure that follows.

Outfaced, Cf. *Hamlet*, V. i. 301 :—

Dost thou come here to whine

And outface me with leaping in her grave.

and below V. i. 49. "Outface the brow of bragging terror."

101. **This little abstract...volume**, notice that *abstract* and *brief* (103) are both legal terms. *Draw*, expand, draw out. Rolfe compares *Winter's Tale*, II. iii. 97 :—

Behold, my lords,

Although the print be little, the whole matter

And copy of the father.

106. **And this is Geoffrey's. In the name of God.** And this (Arthur) is Geoffrey's (heir). See Appendix A (Various Readings.)

109. **Which owe.....o'ermasterest**, owe = the present *own*, possess by right; *o'ermasterest*, holdest by force.

111. **Draw my answer from thy articles**, the phrasology is again legal. "Articles" are the particulars of a document. Here no doubt "articles of impeachment" are intended. Philip, as he says below, impeaches John. John asks him by what authority he does so, and by what authority he (John) is bound to answer the various charges of the impeachment.

112. **Supernal**, Cf. Milton, *Paradise Lost*, I. 241 :—

Not by the suff'rance of supernal power.

116. **Wrong**. Wrong inflicted, as in 168 below.

119. **Excuse**, Schmidt takes this as a noun, "My excuse is:" others treat it as a verb, "excuse me," "pardon me," a polite, or sometimes ironical mode of introducing a contradiction.

120. At this point, as in the old play, Elinor, Constance, Austria and the Bastard strike into the conference, and considerably alter its tone. The grave, dignified official language of the kings is exchanged for direct personal recrimination, not unmixed with reckless slander. Shakespeare has produced a finished picture from the rough sketch afforded him in the *Troublesome Raigne*. He has used the dialogue between Elinor and Constance to bring out in striking relief the mental characteristics of both. The Bastard's part in the scene has been entirely changed. In the old play he pours forth a torrent of words "in Cambyzes vein," vowing vengeance upon Lymoges, who answers him in a similar strain. Shakespeare has made his Bastard too contemptuous of the cowardly Austria to waste many words on him, and with too great a sense of humour to indulge in unnecessary heroics.

122. **Thy bastard**, obviously, although Constance takes the charge seriously, Elinor is doing little more than calling bad names.

123. **That thou check the world**, This actually was the historical Elinor's motive in supporting her son's claims in preference to her grandson's. **Check**, control; the metaphor, as Staunton points out, is from the game of Chess: "The allusion is obviously to the Queen of the chessboard, which, in this country, was invested with those remarkable powers that render her by far the most powerful piece in the game, somewhere about the second decade of the 16th century."

125. **As thine was to thy husband**, The commentators see in this a reference to the fact that Elinor was divorced for infidelity from her first husband, Louis VII of France. It is more than doubtful whether Shakespeare ever intended Constance's words to bear such a taunt. Constance merely asserts that she has been *as faithful* a wife as Elinor had been, implying that both were faithful. It is only on second thoughts that she sees fit, in answer to Elinor's calumny, to fling back another, equally false, and equally groundless.

127. **Than thou and John**, than thou art like John. (See Appendix A (Various Readings.)

In manners being. See Appendix A.

128. **Devil to his dam**. The northern belief that the devil had a mother is a relic of old Teutonic heathenism. Grimm in his *Teutonic Mythology* (Tr. Stallybrass, IV. 1007) has some very interesting paragraphs on this subject. "Judaism," he says, "has devils, but knows nothing of she-devils. . . . The Teutonic paganism is fond of female deities and elves." Though converted to Christianity the rude northern people did

not altogether lose belief in the actual existence of the old gods and giants. They merely changed them into devils. The giants of the old mythology often have grandmothers, mothers or sisters, living with them. Grendel in *Beowulf* has a mother, "one with even more of the giant in her than he." Again Thor and Tyr in the Younger Edda, "come into giant Hymir's house, where they find his 900-headed grandmother and another female, his sweet-heart, who hides them under a cauldron." "It is," adds Grimm, "a very ancient feature in our nursery tales, that in the Devil's dwelling sits likewise his grandmother, mother or sister." He then gives a number of popular beliefs relating to the devil and his dam, and concludes. "I suppose no one can doubt that all these notions date from heathen times."

131. **An if, if.**

132. **Blots**, stains with disgrace, i.e., imputes bastardy to.

134. **Hear the crier**, The crier was an official in courts of law whose duty it was to proclaim silence. We have had several legal allusions in the scene, showing that Shakespeare was familiar with legal technicalities. These, and many others scattered through his works, led Campbell, who is on this point strongly supported by Elze, to infer that Shakespeare at one period of his life was an attorney's clerk. *Elze, William Shakespeare, (Tr. L. Dora Schmitz, 87, 88.)* The Bastard, it will be noticed, takes no part in the dialogue until Austria gives him an opportunity. Austria is the butt of his ridicule until circumstances enable him to assail him with more effective weapons than words. It is amusing to compare the rich humour of these gibes with the unintentional absurdity of the Bastard's bombast in the old play.

136. **An 'a**, if he. See note on Act I. l. 68.

Your hide, Austria is represented as wearing the skin of the lion whose heart Richard had plucked out. Perhaps also the Bastard intends Austria's own skin.

137. **The proverb**, Malone quotes from the *Adagia* of Erasmus, "Mortuo leoni et lepores insultant. Even hares insult a dead lion." Steevens quotes from Kyd's *Spanish Tragedy* :—

He hunted well, that won a lion's death,
Not he that in a garment wore his skin :
So hares may pull the lion by the beard—

and Wright from *Alciati Emblemata*.

Sic cassi luce leonis

Convellunt barbam vel timidi lepores.

"So even timid hares pluck the beard of the dead lion."

139. **I'll smoke**, "smoke," as Wright correctly explains, is a north country vulgarism for "thrash." "To dust a man's jacket" is another expression of the same sort for beating. Can the two have arisen in the same idea, to beat till the dust flies out like smoke?

141. **O, well did he...he**, i.e., Richard. In the old play Blanch says:—

Ah joy betide his soul to whom that spoil belong'd :

Ah Richard how thy glory here is wrong'd.

Later she adds that that knight would deserve well of a fair lady who won the lion's skin for her, and the Bastard promises to do so.

143. **Sightly**, pleasing to the sight, becomingly.

On the back of him, i.e., Austria's back.

144. **As great Alcides.....ass**. Alcides (Hercules) slew the Nemean lion. In works of art he is generally represented wearing the skin over his shoulder. See Appendix A (Various Readings.) There is, of course, an allusion to the ass who put on the dead lion's skin.

146. **Or lay on that**, understand after 'that,' *which*.

147. **Cracker**, boaster, braggart. The Bastard has just called himself a 'cracker' in another sense; cracker of shoulders: Austria takes up the word and plays upon it. We still talk vulgarly about 'cracking up one's own doings,' i.e., boasting about them.

Deafs, deafens. Cf. *Lore's Labour Lost*, V. ii. 874:—

Deaf'd with the clamour of their own dear groans.

150. **King Philip**, See Appendix A (Various Readings.)

160. **Go to it grandam**, Constance here is ironically mimicking the childish language of the nursery, and grammatical notes about the 'old form' of *it*, are accordingly superfluous. There is, as Mr. Deighton points out, the same mimicry in *King Lear*, I. iii. 238:—

The hedge-sparrow fed the cuckoo so long.

That it had it head bit off by it young.

163. **Good my mother.....made for me**, Compare with these exquisite lines, in which Shakespeare's Arthur laments that he is made the excuse for the ambition and intrigues of his elders, the Arthur of the old play, as eager, as ready with argument as the others:—

"But say there was [i.e., a will barring his claim],
as sure there can be none,

The Law intends such testiments as void,

Where right discent can no way be impeached."

Good my mother, Such transpositions, 'Dear my lord,' 'good my brother,' 'good my friend,' 'sweet my mother,' are common in Shakespeare. Tennyson has, 'sweet my child.' (*The Princess*). See Appendix C. (Grammatical.)

165. **Coil**, trouble, entanglement. Cf. *Midsummer-Night's Dream*, III. ii. 339 :—

You, mistress, all this coil is long of you.

168. **Wrongs**, wrongs inflicted, not as now, wrongs suffered.

169. **Draws**, See Appendix C (Grammatical.)

Pearls, his tears. Shakespeare uses this poetical metaphor very frequently. So in *Julius Cæsar*, III. ii. 283, tears are 'beads of sorrow.' But here there is more than a pretty fancy; the tears are real jewels with which Heaven is to be bribed.

171. **Heaven shall be bribed**, In Shakespeare's time it was a common practice for parties in a suit to give the Judge presents. This proceeding, though irregular, was not at first regarded as necessarily corrupt. Sometimes these were merely 'fees;' sometimes they were pure bribes; sometimes gratuities, something between the two. The system provided a ready means to gross abuses, as was fully perceived in the famous case of Lord Chancellor Bacon in 1621. Remembering these things, the figure of approaching the tribunal of Heaven with a *bribe*, will not appear so violent.

170. **In nature of a fee**, as a kind of fee.

171. **Crystal beads**. Cf. *Julius Cæsar*, quoted above, 'those beads of sorrow.'

173. **Slanderer of Heaven and Earth**, slanderer of Heaven in supposing that Heaven can be bribed to support an unjust cause; slanderer of earth in imputing injustice to the guiltless, *i.e.*, herself and King John. Constance retaliates by calling Elinor an injurer of Heaven and Earth, one who has sinned against the laws of God and man. In the old play Elinor calls Constance :—

Impatient, frantike, common slanderer,

Immodest dame, unnurtured quarreller.

176. **Dominations**, sovereign rights; not elsewhere used by Shakespeare.

177. **The eld'st son's son**, See Appendices A and B. A slip on Shakespeare's part. Geoffrey was the *third*, not the eldest son. The argument however is not affected as Geoffrey was certainly older than John.

178. **Infortunate**. See Appendix C.

180—182. **The canon.....womb**, The canon of the Law of Moses. See Exodus, xx. 5. 'I the Lord thy God am a jealous God, visiting the iniquity of the fathers upon the children

unto the third and fourth generation of them that hate me.'

183. **Bedlam**, lunatic, mad woman; properly a corruption of 'Bethlehem,' a hospital for lunatics in London. It was originally a religious house.

I have but this.....upon her, See Appendix A (Various Readings). Mr. Roby, whose pointing is here followed, explains the passage thus: "God has made her sin and herself to be a plague to this distant child, who is punished for her and with the punishment belonging to her: God has made her sin to be an injury to Arthur, and her injurious deeds to be the executioner [Beadle, parish officer] to punish her sin; all which (*viz.*, her first sin and her now injurious deeds) are punished in the person of this child." Wordsworth omits the three last lines, observing, "The modicum of the sense and the tautology,....together with the metrical defect in the third, seem to warrant their omission.....King Philip may well condemn "these ill-tuned repetitions;" and more than enough remain to justify the condemnation.

191. **Thou unadvised scold.....grandam's will**. Cf. the old play:—

Elinor, Misgoverned gossip.....

.....I can infer a will,

That barres the way he urgeth by discent.

Cons, A will indeed, a crabbed woman's will,

Wherein the Divell is an overseer,

And proud dame Elinor sole executrix.

191. **Unadvised scold**, See note above 45. Constance has accused her rashly of injustice before she knew what warrant she has for her action.

194. **A woman's will**, Shakespeare, as the above quotation shows, has reproduced the pun of the old play.

Canker'd, venomous, malicious.

196. **This presence**, It ill befits a conference of Kings, &c.

To cry aim, to encourage, as bystanders encourage archers shooting at a mark. 'Aim' is equivalent to 'well aimed.' Compare Massinger, *The Bondman*, I. ii:—

And can you suffer such rewards

To be proposed to labourers and slaves

While you that are born noble, to whom these

Valued at their best rate, are next to horses.

Or other beasts of carriage, cry aim,

Like idle lookers on?

Cf. also *Merry Wives*, III. ii. 45. 'To these violent proceedings all my neighbours shall cry aim.' (See Appendix A.)

197. **Ill-tuned**, discordant, noisy.

198. **Trumpet**, trumpeter.

Stage Direction. **Enter Citizens upon the walls.** In the Elizabethan theatre there was raised above the stage and at the back of it, a higher stage which had to serve various purposes, castle or city walls, as here, a balcony, an upper window, and in fact any elevation. The dialogue between the Kings and the citizens is considerably shorter in the old play and is in prose.

202. **Warn'd**, summoned. Cf. *Julius Cæsar*, V. i. 5 :—

‘They mean to warn us at Philippi here.

203. **For England**, in behalf of the King of England, *i.e.*, of Arthur.

204. **You men.....subjects**, ‘You men of Angiers, and as I take it my loyall subjects.’ *Old Play*.

205. **Parle**, conference. Cf. *Henry V.*, III. iii. 2 :—

This is the latest parle we will admit.

206. **For our advantage**, that we might profit.

207. **Advanced**, upraised, as in *Richard III.*, I. ii. 40 :—

Advance thy halberd higher than my breast.

Compare Milton, *Paradise Lost*, I. 536, of Satan’s ‘imperial ensign’ :—

Which, full high advanc’d,

Shone like a meteor streaming to the wind.

Shakespeare also uses the word in its modern sense of ‘to move forward.’

208. **The eye and prospect**, before the view, within eye-sight. Cf. *Much Ado About Nothing*, IV. i. 231 :—

(She shall come)

More moving-delicate and full of life,

Into the eye and prospect of his soul,

Than when she lived indeed.

209. **To your endamage**, so as to cause harm to you.

214. **Proceeding**, We should now say either procedure or proceedings. Shakespeare uses the last form, never the first.

215. **Winking gates**, closed gates. In Shakespeare *wink* means to close the eyes or even to keep them closed. Cf. *Cymbeline*, II. iii. 25 :—

And winking Mary-buds begin

To ope their golden eyes.

and Sonnet XLIII :—

When most I wink, then do mine eyes best see.

In Middle English ‘wynken’ meant to sleep.

217. **Doth girdle**, See Appendix C (Grammatical.)

218. **Ordinance**, Ordnance, cannon.

219. **Beds of lime**, Note how the metaphor is sustained.

220. **Dishabited**, dislodged; not elsewhere used by Shakespeare.

223. **Expedient**. See note above 60.

224. **Countercheck**, Check; elsewhere in Shakespeare the word means rebuke, repartee, 'the countercheck quarrelsome.' *As You Like It*, V. iv. 84.

226. **Parle**, See note line 205 above.

228. **Shaking fever**, Rolfe quotes *Macbeth*, II. iii. 66:—

Some say, the earth

Was feverous and did shake.

229. **Folded up in smoke**, involved in confusion. Malone quotes Lucrece, 1027:—

'This helpless smoke of words doth me no right.'

230. **To make.....ears**, to fill your ears with words conveying false conceptions, i.e., as to Arthur's claim, or perhaps, tending to make you disloyal, faithless to your allegiance.

231. **Trust accordingly**, Give them the credence which, as such, they deserve.

232. **Your king**, See Appendix A. (Various Readings.)

233. **Forwearied**, wearied out; sometimes spelt, but wrongly, *forewearied*; 'for' is merely an intensive. Words so intensified are common in Spenser and in earlier English. Cf. the A. S. Chronicle 'Hi uueron all for-cursaed and forsuoren and for-loren. They were all utterly acursed and perjured and lost.'

236. **In this right hand.....Plantagenet**, Cf. *Richard III*, IV. i. 2. 'Led in the hand of her kind aunt of Gloucester.' Wright quotes Genesis, XXI. 18, 'Arise lift up the lad, and hold him in thy hand,' i.e., lead him by the hand. Young Plantagenet stands here, holding this righthand of mine, which has been lifted in holy protestation that I would support his cause.

241. **Equity**, just claim.

242. **Greens**, green meadows.

244. **Constraint.....provokes**, My zeal for the relief of one whom I have received as a guest (and therefore am bound to protect) urges me with religious sanction, &c.

248. **Owes it**, See note above l. 109.

249. **Our arms**, our weapons, here, cannons, whose mouths are 'sealed up.'

250. **Aspect**, See Appendix B (Versification.)

Hath, See Appendix C (Grammatical.)

253. **Unvex'd retire**, unmolested retreat. Cf. *Troilus and Cressida*, V. iii. 53:—

The hand of Mars,

Beckoning with fiery truncheon my retire.

258. **Fondly pass**, foolishly decline. Cf. *Coriolanus*, II. ii. 145: 'Please you that I may pass this doing,' i.e., allow me to neglect this procedure.

Proffer'd offer, This jingle of sounds must be corrupt. 'Love,' 'favour,' 'terms,' have been variously suggested for 'offer.'

259. **Roundure**, circle. The original spelling is 'rounder,' Fr. *rondeur*. Sonnet XXI. has :—

All things rare

That heaven's air in this huge rondure hems.

Old-fac'd walls, walls whose stained surface bears witness to their age.

264. **Which, in which**. Appendix C.

266. **Stalk**, to walk slowly, with long, deliberate strides. The word conveys the idea of merciless, premeditated carnage and fearful retribution. See Appendix B.

268. **For him and in his right**, 'He that tries himselfe our Sovereigne, to him will we remain firme subjects, and for him, and in his right we hold our towne.' *Old Play*.

272. **Ramm'd up**, shut tightly. Cf. *The Merry Wives of Windsor*, III. v. 90 (of Falstaff being shut in the soiled buck-basket) :—

"Rammed me in with foul shirts, &c."

273. **Doth not.....king**, does not this fact of my wearing the royal crown prove that I am King?

276. **Else**, others, i.e., those who are other than bastards. Schmidt explains, surely incorrectly, 'and such like.'

277. **Verify**, confirm, make good.

278. **Bloods**, 'men of mettle' (Schmidt.) Cf. line 461 below; also *Julius Cæsar*, I. ii. 151 :—

Rome, thou hast lost the breed of noble bloods.

280. **In his face**, before him, face to face with John.

281. **Compound**, agree between yourselves; come to terms. Cf. *Henry V.*, IV. iii. 80 :—

Once more I come to know of thee, King Harry,
If for thy ransom thou wilt now compound.

285. **Fleet**, fly swiftly. Cf. *Merchant of Venice*, IV. i. 135. Even from the gallows did his fell soul fleet.

286. **The dreadful.....king**. In the dreadful contest which is to determine who is king of our kingdom.

287. **Chevaliers**, knights, cavaliers, horsemen. Fr. *cheval*, a horse.

288. **Swinged**, beat, whipped; a word now rather rare. Cf. *Two Gentlemen of Verona*, III. i. 392: 'Now will he be swunged for reading my letter.' The Bastard here invokes St. George, the patron saint of England who, according to the

legend, slew a terrible dragon, rescued a princess, and delivered a kingdom. 'St. George and the dragon' is a common sign for inns in England, and, as the Bastard says, the saint is generally depicted on the sign-board sitting on horse-back. On this passage Knight remarks, "How exceedingly characteristic is this speech of the Bastard! 'Saint George' was the great war-cry of Richard;—but the universal humourist lets down the dignity of the champion in a moment, by an association with the hostess's sign. The author of *Waverley* employs this device with the same poetical effect, when Callum Beg compares *Waverley* with his target to 'the bra' Highlander tat's painted on the board afore the mickle change-house they ca' Luckie Middlemass's.'"

289. **Sits on his horse-back.** We now say 'sits on horse-back.' Knight quotes North's Plutarch, "He commanded his captains to set out their bands to the field, and he himself took his horse-back."

290. **Some fence,** some skill in swordsmanship.

291—293. Again the unsavoury jest. In the old play the Bastard threatens the Dauphin with this disgrace when Blanch, to whose hand he aspires, is affianced to Lewis.

296. **Appointment,** military arrangement, as in *Antony and Cleopatra*, IV. x. 8:—

They have put forth the haven,

Where their appointment we may best discover.

Here, as already pointed out, some editors, including Pope and Capell and Knight, close the scene.

Regiments, bodies of soldiers. The word suggesting as it does the modern art of war, is an anachronism when applied to feudal warfare.

Stage Directions.—*Alarums*, calls to arms, sounding of trumpets. *Excursions*, the marchings of soldiers across the stage. The stage direction in the old play is '*Excursions. The Bastard chaseth Lymoges the Austrich Duke, and maketh him leave the Lyons Skinne.*' As Lymoges manages to escape, the Bastard delivers his soul of a terrible speech, in which he invokes heathen gods, and makes appropriate classical allusions.

Enter a French Herald. In the old play the dialogue between the citizens and the heralds is in prose and is very brief. In Shakespeare at this period the poet sometimes gets the better of the dramatist, and language of a nobly imaginative strain replaces the official terminology of heralds, and is put into the mouth of prosaic citizens.

306. **Coldly embracing earth.** The embrace of cold

lifeless arms is contrasted with the warm embraces with which the now widowed wives were once familiar.

Discoloured, stained with blood.

314. **Commander**, lord, master.

Malicious, "Full of hate" (Schmidt).

316. **Gilt**, Gilded, covered with blood, as a meaner metal is with gold. See *Macbeth*, II. ii. 56:—

"If he do bleed,

I'll gild the faces of the grooms withal ;

For it must seem their guilt,"

In this passage there is, however, a pun on the word. Steevens quotes a passage from *Chapman's Odyssey*:—

"And shew'd his point *gilt* with the gushing gore."

318. **Staff**, The staff of a lance, or the lance itself. Cf. *Richard III.*, V. iii. 65:—"Look that my staves be sound."

321. "**And like.....purpled hands**, Johnson says, "It was, I think, one of the savage practices of the chase, for all to stain their hands in the blood of the deer as a trophy." Knight quotes from Turberville the details of the old custom of 'assaying the deer;' "Our order is, that the prince, or chief, if so please them, do alight and take assay of the deer, with a sharp knife, the which is done in this manner—the deer being laid upon his back, the prince, chief, or such as they do appoint, comes to it, and the chief huntsman, kneeling if it be a prince, doth hold the deer by the fore-foot, while the prince or chief, do cut a slit drawn along the brisket of the deer." This would involve the hands of all who took part in the operation being sufficiently purpled, without supposing any deliberate dipping in the blood of the deer. All the commentators, from Steevens downwards, quote *Julius Cæsar*, IV. i. 204:—

"Here wast thou bay'd, brave hart ;

Here did'st thou fall ; and here thy hunters stand,

Sign'd in thy spoil, and crimson'd in thy lethe."

Dyed.....slaughter, An obvious pun on the words 'die' and 'dye': *dying* is a transferred epithet belonging properly to *foes*, not *slaughter*. See Appendix A. (Various Readings.)

325. **First Citizen**, See Appendix A. (Various Readings.)

We might behold, We were able to behold ; Wright quotes *Midsummer-Night's Dream*, II. i. 161:—

"But I might see young Cupid's fiery shaft

Quench'd in the chaste beams of the watery moon."

Several parallel passages are instanced by Schmidt ; "may" is very common in the sense of "can." See Appendix C.

326. **Retire**, See note, l. 253.

327, 328. **Whose equality.....censured.** We with our best endeavour could not judge (censure) which of the two prevailed. 'Inequality,' or 'superiority' would no doubt have been more accurate. Perhaps it would be better to understand 'censured' rather in the modern sense of 'found fault,' 'condemn'd,'—We cannot find any fault with our original impression that you were equal. There is Shakespearian authority for this use. Cf. *Measure for Measure*, I. iv. 72:—

Has censured him.

Already; and, as I hear, the provost hath

A warrant for his execution.

331. **Both alike we like,** The pun is quite in accordance with Elizabethan taste. It did not commend itself to Johnson, who says; "These speeches seem to have been laboured. The citizen's is the best: yet *both alike we like* is a poor gingle." In the old play the citizen's reply to the herald's has the merit of brevity, not without a touch of irony in the word 'victorious:' "Heralds, goe tell the two victorious Princes, that we the poore inhabitants of Angiers, require a parole of their Majesties."

335. **Shall the current.....ocean,** Removing the figure the passage means, 'Will you suffer us to take peaceful possession of our own, or will you oppose us?' If the former, all will be well; if the latter, then your opposition will cause us not only to take violent possession of English territory, but even to over-run and work destruction on French territory.' For the controversy over the word 'run,' see Appendix A. Steevens, in defence of 'run' as against 'roam,' says; "The King would rather describe his right as *running* on in a *direct* than in an *irregular* course, such as would be implied by the word *roam*." Schmidt would retain 'roam,' explaining the passages. "Shall the current continue to overswell its banks, instead of remaining in its channel?" This, of course, gives a different complexion to King John's question, making him ask—not, 'Will you allow us peaceable entrance?' but, 'Will you continue to oppose us?' The same figure (reversed) in Act V, iv. 53—57, gives countenance to the reading 'run':—

Like a bated and retired flood,

Leaving our rankness and irregular course.

Stoop low within those bounds we have o'erlook'd.

And calmly run on in obedience

Even to our ocean, to our great King John.

A similar figure is found in an exquisite passage in *Two Gentlemen of Verona*, II. vii. 24—32:—

“The current that with gentle murmur glides,
 Thou know'st, being stopp'd, impatiently doth rage;
 But when his fair course is not hindered,
 He makes sweet music with the enamell'd stones,
 Giving a gentle kiss to every sedge
 He overtaketh in his pilgrimage,
 And so by many winding nooks he strays
 With willing sport to the wild ocean.”

344. **Climate**, here = sky, heavens; elsewhere in Shakespeare it means either, ‘temperature’ or ‘region,’ ‘place.’

352. **Chaps**, jaws, generally used to convey a notion of disgust or horror.

354. **Mousing**, mangling, as a cat mangles a mouse. Cf. *A Midsummer-Night's Dream*, “[The lion shakes Thisbe's mantle and exit.] *Theseus*. Well moused, lion.” Pope considered “mousing” undignified, and reads “mouthing;” but the whole picture is ghastly humour.

355. **Undetermined differences**, doubtfully contested quarrels. Such quarrels, as causing more bloodshed, afford a special feast for Death.

356. **Royal fronts**, Schmidt explains “foreheads, brows,” i.e., why do the two Kings stand thus as if thunderstruck (amazed). There are several passages in Shakespeare where *front* bears this meaning; but the word *front* also means the “van of an army,” as in *Antony and Cleopatra*, V. i. 44: “the front of war;” and this meaning, especially with the verb *stand*, seems more applicable here—“Why do the two armies stand thus inactive as if stunned?”

357. **Havoc**, ‘havoc,’ the war-shout when no quarter is to be given. Cf. *Julius Cæsar*, III. i. 273:—

“Cry ‘Havoc,’ and let slip the dogs of war.”

Skeat says, the word ‘appears to be nothing but A.S. *hafoc*, a hawk; the phrase “cry *havoc*,” seems to have been a term in hawking, equivalent to “ware the hawk.”

358. **Equal potents**, potentates whose relative power has not been determined. Perhaps ‘equal potent,’ i.e., ‘equally prevailing,’ may be the true reading. See Appendix A.

367. **Lord of our presence**, master of our own individuality, not represented by another. Cf. Act I. i. 137.

368. **A greater power than we**, The power is ‘our fears;’ that is if we read “King’d of” in l. 371; if we read “Kings of,” the “greater power” would be God, who has not yet given victory to either of the Kings. In this case Theobald’s “ye” is probably the true reading and not “we.”

369. **It**, i.e., which of you is the rightful king.

369—372. **We do lock.....deposed**, We continue in the same state of doubt, and lock ourselves against you within our gates, acknowledging no king except our fears, i.e., doubts, until, victory declaring which is the true king, our doubts are cleared away.

371. **King'd of**, ruled over by our fears, as by a king; Cf. *Henry V.*, II. iv. 26:—

“For, my good lord, she is so idly king'd.”

373. **Scroyles**, scabby, scrofulous fellows. Fr. *Escrouelles*. Steevens compares Ben Jonson, *Every Man in his Humour*, I. i.: “Hang them scroyles! there's nothing in them i' the world.”

375. **As in a theatre**, Similes and metaphors taken from the theatre are very common in Shakespeare; as indeed was natural.

Gape, open their mouths in wonder, as the idle populace would, at some tragedy. Cf. *Lucrece*, 1408.

“About him were a press of gaping faces.”

376. **Industrious**, “I once wished to read *illustrious*; but now I believe the text to be right.” Malone. “The old reading is undoubtedly the true one. Your *industrious* scenes and acts of death, is the same as if the speaker had said—your laborious industry of war. So in *Macbeth*;

—and put we on

Industrious soldiery.” Steevens.

The contrast, as Wright points out, is between the idle security of the citizens and the activity of the two armies. See Appendix A.

378. **The mutines**, the seditious citizens, the mutineers. Cf. *Hamlet*, V. ii. 6.

“Worse than the mutines in the bilboes.”

Mutines of Jerusalem. The allusion must be traced indirectly to Josephus, *Jewish Wars*, but no translation of this work appeared in England before 1602. Malone believes that Shakespeare had read Peter Morwying's translation of the spurious Hebrew Narrative of “Joseph Ben Gorion”—“A compendious and most marvellous History of the Latter Times of the Jewes common-wcale.” This book had been published in 1558, and several editions appeared before the end of the century. In this work Shakespeare might have read how, during the siege of Jerusalem by the Romans under Titus, the three seditious factions within the town, “joyning together, that before were three several parts, they set open their gates, and all the best of them issued out with an horrible noyse and shout, that they made the Romans afraide

withal, in such wise that they fled before the seditions, which sodainly did set upon them unawares." Malone gives the whole passage.

379. **Bend.** See note on l. 37.

380. **Malice**, hate, hostility. See below V. ii. 38.

383. **Soul-fearing**, soul-terrifying. The verb "fear" is frequently used in this sense in Shakespeare; Cf. *Antony and Cleopatra*, II. vi. 24. "Thou canst not fear us."

384. **Ribs**, walls, anything which encloses, protects; Cf. *Richard II.*, III. iii. 32.

"Go to the rude ribs of that ancient castle."

So the verb "to rib" is used in the sense of "to enclose;" see *Cymbeline*, III. i. 19:—

As Neptune's park, ribbed and paled in with rocks.

385. **Jades**, worthless creatures; applied in Shakespeare to both sexes. More frequently we find it with the meaning of 'an inferior horse.' At present it is a term of contempt applied to women. The derivation is unknown. Skeat thinks it may be from Icelandic *jalda*, a mare.

387. **Vulgar**, common to all, i.e., open, unprotected.

392. **Minion**, darling, favourite. So in *Macbeth*, I. ii. 19:—

"Like valour's minion carved out his passage."

395. **Wild counsel**, fantastic, eccentric (Schmidt).

Mighty states, mighty Kings; used of persons holding high positions. Cf. *Troilus and Cressida*, IV. v. 65:—

"Hail, all you states of Greece."

396. **Smacks it.....the policy**, Does it not savour somewhat of the politic art,—the true policy? Pope omitted this delightfully spirited line, but, indeed, the merry confident way in which the Bastard commends his own "wild counsel" has a natural ring, and lends a special gusto to the speech. The corresponding speech in the old play is much shorter, and is particularly tame.

399. **Even with the ground**, level with the ground; so in *I. Henry VI.*, IV. ii. 12: "Even with the earth."

400. **After fight who shall**, afterwards fight to decide who shall.

402. **Peevish**, wilful, capricious, as a child. So almost always in Shakespeare. The word now signifies "weakly complaining," like a discontented child.

407. **Make work**, Wright compares *Coriolanus*, I. viii. 9:

"Alone I fought in your Corioli walls,

And made what work I pleased."

For heaven or hell, an emphatic way of saying 'for good or evil.'

412. **Their drift**, "their" as if Shakespeare had written 'cannon' instead of 'thunder : ' *drift*, i.e., driving showers.

413. **O prudent discipline**, The first part of this speech is of course spoken aside. Talbot remarks: "The poet has made Faulconbridge forget that he has made a similar mistake;" and he then quotes, "By east and west let France and England," &c. But "*by* east and west" is not the same thing as "*From* the east and from the west."

418. **You, For yourselves.**

421. **Persever**, with the accent on the second syllable, as always in Shakespeare. Cf. *The Two Gentlemen of Verona*, III. ii. 28 :—

"Ay, and perversely she perseveres so."

422. **Favour**, full permission, as in *Hamlet*, I. ii. 51 :

Your leave and favour to return to France.

424. **Near to England**, nearly related by blood to the King of England. Cf. *The Winter's Tale*, IV. iv. 533 :—

If you may please to think I love the king

And through him what is nearest to him, which is

Your gracious self (i.e., his son).

This is the folio reading. Most editions read "niece." See Appendix A. Blanch was the daughter of Alphonso of Castille, and Eleanor, sister of King John.

Look upon the years, &c., have regard to the age, of the pair, you will find them suited to each other. (See App. B).

426, 428, 430. **Lusty love.....zealous love.....love ambitious.** The three motives which chiefly incite to marriage. *Lusty* in Shakespeare means generally of youthful vigour, of strong fresh animal spirits. It must not, however, be confounded with lustful. **Zealous**, religious. Cf. l. 19 :

Upon thy cheek lay I this zealous kiss,
and *Richard III.*, III. vii. 94 :

So sweet is zealous contemplation.

Ambitious. Seeking worldly advantages.

431. **Bound**, enclose. Cf. *Troilus and Cressida*, IV. v. 125 :

My mother's blood

Runs on the dexter cheek, and this sinister

Bounds in my father's.

432—440. The general meaning of these quibbling lines is :—The Dauphin is in every way perfect (complete), the equal of Blanch in beauty, virtue, and birth. If he is not, it is because he is not Blanch herself. She too is perfect (wants nothing, to name want, i.e., worth calling want) unless it be want ("if want it be not") not to be the Dauphin. They are

at least two perfect halves ; unite them, and you will have a perfect whole.

Of lines 434—440, Wordsworth remarks ; “ They appear so unworthy of Shakespeare, even as put into the mouth of a citizen, that I was unwilling to retain them in the text.” Indeed, for once one may say that the old play has the advantage over Shakespeare. In it the citizen’s speech is straightforward and simple, without pretence to poetry or poetic fancy, and in this is at once more artistic and more probable. However Shakespeare no doubt intended the citizen’s speech to be ridiculous, and it may be a fair parody of some of the florid and conceited addresses which were inflicted upon Elizabeth by magistrates of English towns during a royal progress. At any rate it is a mistake to omit any of it, since by so doing, the Bastard’s contemptuous comment loses much of its point.

434. **Complete of**, “ full of these qualities,” (Schmidt) ; see Appendix A.

438. **As she**. See Appendix A.

442. **Bound them in**, enclose them, see l. 431.

444. **Two such controlling bounds, etc.**, i.e., this marriage will glorify the kings who make the match.

447. **Match**, there is an obvious pun here,—*match*, marriage, and the *match* that fires the cannon. Johnson, however, is “ loath to think that Shakespeare meant to play with the double of *match* for *nuptial*, and the *match* of a *gun*.” Punning, unfortunately, was the commonest of Elizabethan literary vices.

448. **Spleen**. See note on l. 68.

452, 453. **More confident, More free**. See App. A and App. C.

454. **Peremptory**, absolutely determined, “ so as to cut off all further debate.” Schmidt explains the word here to mean “ unawed, bold, regardless.” Pronounced, as now *peremptory*.

455. **Here’s a stay**, A tempest of critical comment has raged on the word *stay* (See App. A.) The word has been variously interpreted as a *check* or *hindrance*, and a *prop*, *support*, i.e., a partisan ; it has been asked how a stay in either sense can be said to *shake* anything. There is no need to expect any such accuracy. Shakespeare at once passes from the idea of the “ stay ” to the person spoken of as the *stay*. *Check*, *hindrance*, seems the best meaning to attach to the word. The citizen began his speech with :—

“ Hear us, great kings : vouchsafe a while to *stay*.”

456, 457. **That shakes out of his rags.** The citizen has just said that Death himself is not half so furious, deadly and inexorable as they, the citizens of Angiers, are. The Bastard seizes on the violent personification, and in his own richly exuberant fashion heightens the picture. Death and the citizen are in conflict, and Death, who awhile ago in the Bastard's language, was a terrible monster with steel-lined chaps, mousing the flesh of men, when compared to the citizen is a mere rotting carcass, covered with rags, whom the all-heroic citizen shakes to pieces. The invigorating good sense of the Bastard acts as an instantaneous purifier, and the wearisome metaphorical conceits and absurd bombast of the preceding speech lead up to a burst of rich humour which at once clears the atmosphere.

461. **Blood.** See note on l. 278.

462. **Bounce**, bluster, brag. See a passage in *A Midsummer-Night's Dream*, II. i. 70, "the bouncing Amazon." This is the modern sense, and seems to be the Shakespearian. Schmidt, however, considers it to be an interjection equivalent to "slap-bang." This has no point here, and in the other passage he quotes (2. *Henry IV*, III. ii. 304) "Bounce! would a' say," the idea is that of terrifying by mere blustering words.

463. **Bastinado**, a sound beating. (Italian.)

466. **Zounds**, *i.e.*, 'Swords. God's wounds; an oath which in its contracted form gradually lost its repulsive character. That it still retained its original significance in Shakespeare's time is evident from the fact that in the folios it is "frequently omitted or modified, in order to avoid the penalties of the act to restrain the abuses of players, 3 James I, Chapter 21." (Wright.) It is common so late as the plays of Sheridan, but in the present century, together with its kindred, 'Sblood, 'Sdeath, etc., has fallen into complete disuse.

468. **Son, list, etc.**

"Sonne John, follow this motion, as thou lovest thy
mother.

Make league with Philip, yeeld to anything:
Lewis shall have my neece, and then be sure
Arthur shall have small succour out of Fraunce."—
The Troublesome Raigne.

Conjunction, connection, union. See Act III. i. 227—

The conjunction of our inward souls.

Here, rather 'proposal of union.' Eleanor's speech is of course whispered 'aside' to John.

471. **Unsured**, insecure.

472. **Green boy**, inexperienced: Wright quotes from the old play:—

Ah boy, thy yeares I see are farre too greene
To looke into the bottome of these cares.

Ripe, ripen.

476. **Capable of**, susceptible to. Cf. Act III. i. 12:—

For I am sick and capable of feares.

477—479. **Lest zeal . . . to what it was.** Lest Philip's zeal in the cause of Arthur, now melted, i.e., weakened by the citizen's proposal, become firm again owing to the windy breath of Constance's soft petitions which arouse pity and remorse for Arthur's hard lot. This is, on the whole, Knight's explanation, and it appears to me the best. Johnson could not understand the propriety of likening zeal to a frost, since in its highest degree it is generally represented by others as a flame. Steevens imagined that *zeal* was here compared to metal in a state of fusion, not to dissolving ice. Malone understood *zeal* to refer to Philip's mental attitude to John, and paraphrased:—"Lest the now *zealous* and to you well-affected *heart* of Philip, which but lately was cold and hard as ice, and has newly been *melted and softened*, should by the breath of the supplications of Constance and pity for Arthur, again become *congealed and frozen*." *To what it was* he explains, "to what it was (in our author's licentious language) before it was zeal." This is very forced, and it is far better to take "zeal" as meaning Philip's devotion to Arthur, not his present inclination to make an alliance with John, which could not be termed "zeal." If we have no comma after *melted*, the '*windy breath*,' etc., refers to the citizen's recent exhortation; but this seems unlikely for, though "windy" is applicable enough to that astonishing harangue, "soft petitions, pity and remorse," obviously point to Constance and Arthur. (See App. A.)

482. **Treaty**, here, terms of treaty proposed. Cf. l. 68 *conjunction*, proposal for conjunction. Cf. *Antony and Cleopatra*, III. xi. 62:—

I must to the young man send humble treaties.

485. **This book of beauty**, Blanch's face. Cf. *Romeo and Juliet*, I. iii. 81—88:—

Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen,
Examine every married lineament
And see how one another lends content,
And what obscured in this fair volume lies
Find written in the margent of the eyes.

This precious book of love, this unbound lover,
To beautify him, only lacks a cover.

487. **For Anjou, etc.**, In the old play King John promises to give in money, "thirty thousand marks" and bids Philip ask what lands he will; whereupon, Philip demands "Volquessen, Torain, Main, Poitiers and Anjou." See Appendix B.

488. **And all that we.....the sea**, i.e., Volquessen, Normandy, see l. 527, below. In the old play Philip demands "these five Provinces, which thou as King of England holdst in France." Shakespeare, however, has made a slip. John does not give Philip all English territory in France, for he reserves Brittany, which he afterwards gives to Arthur.

490. **Liabie to**, subject to. Cf. *Julius Cæsar*, II. ii. 104 —

And reason to my love is liabie.

494. **Holds hand with**, equals, goes hand in hand with.

498. **Shadow**, image, reflection. Cf. *Venus and Adonis*, 162:—

Narcissus so himself himself forsook,

And died to kiss his shadow in the brook.

499, 500. **Which.....shadow**, which, though it is only the reflection of me (your son) becomes a sun, i.e., becomes, by the magic of her eye, glorious like a sun, and makes the real me, in comparison, a shadow, i.e., a mere worthless object. There is here a whole bundle of quibbles; a play upon the words *son*, *sun*, a play on shadow, together with a double reference to the power of the sun, first, to make a lesser light appear dim, secondly, to cast shadows. Wordsworth omits this "quibbling distich," and no doubt it is contemptible enough: But Shakespeare knew its character as well as Bishop Wordsworth. That the whole speech is intended to be the wretched affectation of a silly boy, the Bastard's contemptuous comment clearly shows. There is indeed a peculiar dramatic propriety in this and many other quibbles found in Shakespeare. In his day such things passed for wit. Wordsworth himself quotes some sensible remarks of Mrs. Montague's on this subject. She points out that since Falstaff, whom Shakespeare intended to be really witty, is not so addicted to quibbling as other comic characters are, we may infer that Shakespeare himself was aware that it was but a false kind of wit. "In that age," she says, "the professor quibbled in the chair, the judge quibbled on the bench, the prelate quibbled in the pulpit, the statesmen quibbled at the council board; nay, even majesty quibbled on the throne." Quibbles of this kind which appear so preposterous to us, who have our own affectations, did not seem so strained and false to an Elizabethan audience.

502. **Infixed**, imprinted.

503. **Table**, tablet on which a picture is painted. Cf. *Sonnet XXIV.* :—

Mine eye hath play'd the painter and hath stell'd
Thy beauty's form in table of my heart.

504—508. **Drawn**.....**Hang'd**.....**quarter'd**, according to the barbarous practice of former days persons guilty of treason were hanged, drawn and quartered. The Bastard's quibble is a mere mockery of Lewis's.

509. **In such a love**, in love with such an one as Blanch. In the old play the Bastard is represented as himself in love with Blanch, or at least as desiring her fortune, which, it appears, Elinor has half promised him. He accordingly at this point remonstrates, urges Blanch to "take an English gentleman," and is only quieted by Elinor's engaging to "looke him out a wife." All this Shakespeare has advisedly omitted.

513. **I can**.....**translate it to my will**, I can with ease transfer it to my will, and so make myself *will* to like it. So Schmidt understands *translate*. Others explain *translate*, 'change, as from one language to another,' and quote *Merry Wives of Windsor*, I. iii. 54 :—"He hath studied her will, and translated her will, out of honesty into English," and also *As You Like It*, II. i. 19 :—"Translate the stubbornness of nature into so quiet and so sweet a style." But in both these passages "translate" is followed by "into." Blanch's exact meaning is somewhat confused; the redundant "it" (translate it) refers to the "anything" which John sees to like in Lewis. Since John wills to like this "anything," Blanch, whose will is her uncle's, will like it too; or, as she goes on, she will force herself without difficulty to love it.

516—517. **Further**.....**than this**, I will not flatter you by saying that everything in you is worthy of being loved, further than this.

519. **Churlish**, niggardly, sparing of praise.

527, 528. **Volquessen**.....**provinces**, This is taken verbatim from the old play. *Volquessen*, the country of the ancient *Velocasses*, towards the mouth of the Seine. In modern times it is divided into Vexin Normand and Vexin Français.

530. **Full thirty thousand marks, &c.**

"And thirti thousand markes of stipend coyne."

The Troublesome Raigne.

The mark was worth 13 shillings and 4 pence.

535. **First assured**, first affianced. Wordsworth and other commentators have again objected to the quibble, and some

would read "affied." The pun is certainly a very bad one, but not unsuitable to Austria, who is throughout represented as a singularly heavy witted person, and the foolish quibble is quite in keeping with the ponderous pleasantry of this speech.

538. **Saint Mary's Chapel.** From the old play :—

"the marriage rytes,
Which in S. Maries Chappelle presently
Shal be performed ere this presence part."

Presently, as always in Shakespeare, "immediately," not as now, "after a short delay."

540. **The Lady Constance.** In the old play both Constance and Arthur are present and do interrupt the match as far as they can.

544. **Passionate**, Simply "sorrowful," Cf. *The Two Gentlemen of Verona*, I. ii. 124 :—

Poor forlorn Proteus, passionate Proteus.

The word here does not denote *violent* emotion ; that was to come later.

549. **Vantage**, advantage.

550. The old play has,

"Arthur, although thou troublest England's peace
Yet here I give thee Brittanie for thine owne,
Together with the Earledome of Richmond,
And this rich citie of Angeirs with all."

Arthur's grandfather, the father of Constance, Conan le Petit, Duke of Brittany, was the first who styled himself Earl of Richmond.

554. **Some speedy messenger**, As we shall see, the Earl of Salisbury takes on himself this commission.

558. **Exclamation**, "vociferous reproach" (Schmidt).

561. **Composition**, bargain, agreement. Cf. *Measure for Measure*, I. ii. 2 : "If the duke come not to composition with the Duke of Hungary."

563. **Departed with**, we say now "parted with." Cf. "*Loves Labour Lost*," II. i. 147 :—

"Which we much rather had depart withal."

Steevens quotes Ben Jonson, *Every Man in his Humour*, "Faith, Sir, I can hardly depart with ready money."

565. **Zeal and charity**, religious fervour and love towards men, *i.e.*, sympathy for Arthur.

566, 567. **Rounded in the ear with**, being whispered in the ear by, Cf. *Winter's Tale*, I. ii. 217 :—

"They're here with me already, whispering, rounding."

Middle English, *rounen*, to talk secretly, A. S. *runian*.

567. **That broker.....of faith**, "broker," a go-between. The derivation is uncertain; apparently it is connected with "brook," to endure. There is a pun here between "broker" and "break." *Still* = continually: *faith*, good faith, honesty.

571. **Who having all**. The construction here is very irregular, but the meaning is quite clear.

573. **Smooth-faced**, plausible, insinuating.

Tickling, flattering.

Commodity, self-interest. Elsewhere the word is used in the senses of (1) convenience and (2) merchandise.

574. **Bias**. For the next ten lines a continuous metaphor from the game of bowls is kept up. Bowls, a still popular game, is played upon a plot of smooth level green, and consists mainly in rolling black wooden bowls, or lob-sided balls, towards a white bowl called the "jack." The bowls are *biased* with a piece of lead inserted in the middle of one side, so that when rolled they approach the jack by a circuitous route and thus avoid other bowls which may lie between. Henderson quotes *Cupid's Whirligig*, 1607:—

"O the world is like a byas bowle, and runs it all on
rich men's sides."

575. **Peised**, poised, balanced.

579. **Take head from**, take its course away from.

Indifferency, impartiality, *i.e.*, the straight course. Wright quotes from the Book of Common Prayer the petition that those in authority "may truly and indifferently minister justice."

583. **The outward eye**, Staunton says that the *eye* of a bowl was "the aperture on one side which contains the bias or weight."

584. **From his own determined aid**, from rendering the assistance he had determined upon, *i.e.*, to Arthur; see Appendix A.

585. **Resolved**, determined. The word in Shakespeare only bears this meaning when used as a participle.

588. **But for because**, only because. Cf. *Richard II*, V. v. 3: "And for because the world is populous."

589. **Clutch**, shut tight.

590. **His fair angels**, The angel was a gold coin worth ten shillings and was so called because it bore on one side a figure of the archangel, St. Michael, slaying the dragon. Cf. *Merchant of Venice*, II. vii. 55—57:—

"They have in England
A coin that bears the figure of an angel
Stamped in gold."

There is probably a pun intended here as elsewhere in Shakespeare..

591. **Unattempted**, not tempted.

592. **Raileth**, the subject is 'my hand,' but by 'my hand' we must understand 'I, the person' whose hand is 'unattempted,' unless we are to understand by 'raileth' some gesture of the hand signifying indignant reproach.

597. **Upon commodity**, when it is to their private interest to do so.

ACT III.

SCENE I.

The scene opens with the passion of Constance; her denunciation of the perjury of Philip, and especially of Austria, and further taunting of Austria by the Bastard. Constance's curses take an almost immediate effect, though in a manner she did not look for. Cardinal Pandulph arrives from Rome, and demands from John why he has kept Archbishop Langton from the See of Canterbury. John defies the Pope, and Pandulph in return solemnly curses and excommunicates the King. Thereafter, turning to King Philip, partly by threatened cursings, partly by casuistic arguments, he induces him to break the oath he has so lately sworn, and to dissolve the freshly contracted peace. The Kings part with mutual defiance, and war is once more the order of the day.

So far as the general outline is concerned, Shakespeare in all this follows the old play faithfully enough. The three main features are preserved, namely, the passion of Constance, the quarrel between the Bastard and Austria, the advent of Pandulph with the defiance of Rome. The first of these is however by Shakespeare greatly intensified, the last is managed with far greater subtlety and in a spirit not so distinctly Protestant. The second incident, that of Austria and the Bastard, is in the old play, as usual, made a very serious matter. The Bastard challenges Austria to single combat. Austria declines on the ground that the Bastard, being of inferior rank, is unworthy of such honour. John thereupon creates the Bastard Duke of Normandy, but Austria still shuns the combat.

The Pandulph episode in the old play is mostly in prose and is much shorter than in King John.

5. **Be well advised**. Reflect carefully, think again; *advised* is very common in Shakespeare.

7, 9. **I trust.....trust, Believe me.....believe.** Some have objected to the repetition of the words 'trust,' 'believe,' but the iteration lends a certain emphasis to Constance's scornful assertions.

12. **Capable of fears**, susceptible to fears. See note on Act II. i. 476:—'Capable of this ambition.'

14. **A widow**, As we have already seen (I, 32, note), Constance was not a widow at this time, her third husband being then alive.

17. See App. A. **Vex'd**, afflicted, distressed. Cf. *Romeo and Juliet*, III. v. 96, My poor heart, so for a kinsman vex'd.

Take a truce, conclude peace. Cf. *Venus and Adonis*:—

Till he take truce with her contending tears.

19. **Shaking of**. See App. C.

21. **Lamentable**, expressing sorrow: the only instance in Shakespeare in which the word is used with an active meaning.

Rheum, moisture; here as in IV. i. 33 and IV. iii., 108, tears.

23. **Peering o'er his bounds**, overpeering, i.e., rising above his banks. Cf. *Hamlet*, IV. v. 99:—

The ocean, overpeering of his list.

Malone thinks that Marston imitates this line in his *Insatiate Countess*, Act III.:—

Then how much more in me, whose youthful veins,
Like a proud river, over-flow their bounds.

24. **These sad signs**, Salisbury, represented throughout as a man of gentle nature, has been by expression and gesture showing signs of sympathy. It may only be an accident that Salisbury, and not any other nobleman, is employed on this delicate mission, and that not by King John's selection, for John had merely said "some speedy messenger."

27, 28. My tale is as true as they, whose actions are the subject of my true story, (Philip and Austria) are, in your opinion, false-hearted.

42. **I do beseech you.....content.** Compare the old play:—

Madam good cheere, these drouping languishments.

Adde no redresse to salue our awkward hap.

If heauen have concluded these euent,

To small auaille is bitter pensiueness;

Seasons will change, and so our present grieve

May change with them, and all to our reliefe.

"The boy's artless appeals to his mother amidst her vehement indignation and passionate lamentation, a compound of maternal ambition and maternal love, should have sufficed to teach her heart the lesson so subtly inculcated by the poet,

that ambitious projects indulged for the sake of a being beloved, until they merge affection in violence and absorbing purpose, gradually undermine love in the bosom of the one beloved. It is curious to observe how little of tenderness there is in Arthur towards his mother, in response to all the passionate (but vehemently and even violently passionate) love she lavishes upon him. Thus acutely and fully does Shakespeare indicate his moral lesson."—*Clarke*. To this one may add that the really affectionate part of Arthur's nature comes out in his relations, not with his mother, but with Hubert.

44. **Slanderous**.....**womb**, a disgrace to the mother who bore you.

45. **Blots**, blemishes. Cf. *A Midsummer Night's Dream*. V. i. 416:—

And the blots of Nature's hand
Shall not in their issue stand.

Sightless, offensive to the eye, unsightly.

46. **Swart**, swarthy, dark-complexioned. Cf. *Comedy of Errors*, III. ii. 104:—

Ant. S. What complexion is she of?

Dro. S. Swart, like my shoe.

Prodigious, monstrous, unnaturally hideous. Cf. *Richard III*, I. ii. 22:—

If ever he have child, abortive be it,

Prodigious, and untimely brought to light.

49. **For then**.....**love thee**. "It is remarkable throughout these speeches how seldom the thoughts of Constance are turned directly towards Arthur; it is her own widowed lot which forms the centre of her exuberant riot of fancy. This is in itself proof that her maternal impulse does not well-up. pure and strong, from unfathomable depths in her being. How largely it is fed from merely æsthetic sources is shown by her own declaration that had Arthur been ugly, 'slanderous' to her womb, she would not have loved him, or deemed him worthy of a crown. And when the fortune of war tears him from her arms, her grief at his loss is strangely mingled with the fantastic thought that sorrow will so despoil him of his beauty that she will not know him when they meet in heaven." F. S. Boas, *Shakespeare and his Predecessors*, 245.

57. **Pluck'd on**, incited, prompted. Cf. *Richard III*, IV. ii. 65:—

Sin will pluck on sin.

58. **To tread down**.....**sovereignty**. The 'sovereignty' is Philip's, not Arthur's, and the phrase means to prostitute his own kingly nature. The fancy is further amplified in the

following lines. Constance in her own lofty way vituperates *fortune*, practically in the same way in which the Bastard, in a lower vein, had railed at *commodity*.

64. **Under-bear**, endure. Cf. *Richard II*, I. iv. 29 :—

Wooing poor craftsmen with the craft of smiles,

And patient under-bearing of his fortune.

69. **For grief . . . stoop**. A great difficulty has been raised over this passage, and numerous 'emendations' have been proposed. (See App. A.) Some editors, retaining the original reading, explain it differently. Clarke, whose explanation Rolfe reproduces, seems to consider 'sorrows' and 'grief' to be different things, and that Constance declares that she will compel her sorrows to resist proudly the pride of grief which 'makes its owner stoop.' Knight explains, 'Grief is proud in spirit, even while it bows down the body of its owner.' It is difficult to see how 'and' can bear the meaning of 'even while.' The Variorum edition of 1821 has a page of criticism on this line, affording however little help. Knight's explanation is probably the right one, if we retain 'and' for 'even while.' The gorgeousness of Shakespeare's figures is not to be controlled by the laws imposed by a manual of rhetoric, especially in passages of this kind in which distracted passion is faithfully reflected. Constance's wild fantasy passes from one mental picture to another: her grief is given up to the sway of an ever shifting imagination. First she will instruct her sorrows to be proud as against the King: then she remembers that her sorrows are proud as against herself and bow her afflicted body to the ground (and here, perhaps, she throws herself upon the earth): then her proud sorrows and her proud self are blent together in a royal majesty passing the majesty of Kings, a majesty so great that no throne but the huge firm earth is sufficient for it; and even with this figure is mingled another of sorrow shorn of all majestic adornments, so heavy that the whole earth has scarce weight to support it; and finally we have the magnificent picture of Constance and her retinue of attendant sorrows, with the Kings of the world prostrate before the imperial might of human suffering and human pain.

75. **'Tis true, fair daughter**. Philip is replying to something which Blanch has said to him before the entry of the marriage party.

This blessed day. Shakespeare has taken a slight hint from the old play, in which the scene opens with a speech from John beginning :—

This is the day, the long desired day.

Wright quotes Spenser, *Fairie Queene*, I. viii. 12 :—

"Her dreadful beasts who swolne with blood of late,
Came ramping forth with proud presumptuous gate."

126. **Thy stars**, thy good destiny.

127. **Fall over**, "fall over," as "fall off," means to revolt.

128. **Doff**, do off, cast off.

129. **A calf's skin**, Sir John Hawkins says, "When fools were kept for diversion in great families, they were distinguished by a *calf-skin coat* which had buttons down the back." He quotes from a "little penny book" in proof of this assertion. Steevens brings forward other proofs; but Ritson and Malone put them aside, observing that Constance did not mean to call Austria a fool, but a coward, and that a calf-skin is a very suitable apparel for the *recreant* limbs of a coward, since we still call a dastardly person a "calf-hearted fellow," and a run-away schoolboy "a great calf." It is perfectly clear that Constance does call Austria a fool, and a "ramping fool." She calls him a coward too, and, in so doing, for once does not exaggerate.

130. **O, that a man**, *i.e.*, not a woman.

134. **We like.....thyself**. John is anxious to maintain peace with the French party, and therefore checks the Bastard's exuberant insolence.

135. **Legate**. Papal legates were at once the ambassadors and lieutenants of the Holy See. Before the end of the tenth century it had not been customary for popes to send special commissioners to foreign countries, the metropolitan of such nation holding the office of legate perpetually; *e.g.*, the Archbishop of Canterbury in England. Legates, such as Pandulph, were called *legati a latere*, *i.e.*, legates from the *side* (of the pope). Their authority was resented both by the temporal authorities and the national churches, and in England and France it became afterwards illegal for any man to hold such a commission without consent of the King. See Hallam, *Middle Ages*, II, 194.

138. **Pandulph**, Pandulphus de Masca, a native of Pisa, made Cardinal in 1152. He was sent on a mission to England in 1213 by Pope Innocent III., when the King resigned his kingdom into his hands, receiving it back as a fief of the Pope. Pandulph had nothing to do with the excommunication of John. Langton was opposed to his pretensions, and in 1221 obtained the recall of his commission as Legate. In 1218, Pandulph was made Bishop of Norwich, and died in that diocese in 1226. In the old play Pandulph styles himself "Pandulph of Padoa, Legate from the Apostolike Sea," and

also, "I Pandulph, Cardinall of Millaine, and Legate from the Sea of Rome."

136. **Hail you, &c.** In the old play Pandulph at once begins by commanding Philip to have nothing to do with John, who "stands accurst of God and men."

Anointed.....heaven, Kings, according to Mediaeval belief, were the representative of God upon earth in things temporal, as the Priesthood was in things spiritual. This power they received at their coronation, in which one of the chief rites is the anointing of the King with holy oil.

139. **Pope Innocent,** Innocent III.

140. **Religiously,** "according to the precepts of divine religion" (Schmidt).

142. **Spurn, kick, i.e.,** treat with contempt, persist in defying.

Force perforce, an emphatic way of saying "by force."

143. **Stephen Langton,** The affair of Langton really took place five years after this time. On the death of Hubert Walter, Archbishop of Canterbury, in 1206, there was a dispute as to the election of his successor. The younger monks chose their sub-prior, Reginald; the elder monks and the suffragan Bishop, supported the King's nominee, John de Grey, Bishop of Norwich. The matter being referred to Rome, Pope Innocent set aside both candidates and appointed Langton whom he had created Cardinal the same year. John refused to acknowledge Langton, and for his disobedience he was excommunicated and his kingdom laid under an interdict.

147, 148. **What earthly name.....King,** what earthly power has the right to cross-examine a sacred King under oath, i.e., call him to account for his actions?

147. **Interrogatories,** 'In the court of Queen's Bench, when a complaint is made against a person for a "contempt," the practice is that before sentence is finally pronounced, he is sent into the Crown Office, and being there "charged upon interrogatories," he is made to swear that he will "answer all things faithfully." ' Campbell, *Shakespeare's Legal Acquirements*, 52. Cf. *Merchant of Venice*, V. i. 298 :—

"Let us go in

And charge us there upon inter'gatories,

And we will answer all things faithfully."

Charge.....answer, to challenge me to answer.

151. **The Pope,** i.e., the Pope's name.

154. **Tithe or toll,** collect tithes, i.e., tenths, a tax paid to the Church on corn grain, hops and such things. In 1200 Innocent III issued a decretal that these should be paid to

the parson of the parish. *Toll*, levy any other taxes. The phrase "tithe or toll" is taken from the old play.

In the old play the King's speech is as follows:—

"And what hast thou or the Pope thy maister to doo to demaund of me, how I employ mine own? Know Sir Priest, as I honour the Church and holy Churchmen, so I scorne to be subiect to the greatest Prelate in the world. Tell thy Maister so from me, and say, Iohn of England said it, that neuer an Italian Priest of them all, shal either haue tythe, tole, or polling penie out of England; but as I am King, so will I raigne next vnder God, supream head both ouer spiritual and temrall: and hee that contradicts me in this, Ile make him hoppe headlesse."

161. **You blaspheme in this**, "What King John, know you what you say, thus to blaspheme against our holy father the Pope." *Old Play*.

162, 163. **Grossly**, stupidly. Cf. *Richard III*, IV. i. 80:—

"My woman's heart

Grossly grew captive to his honey words."

164. **The curse.....buy out**, that may be bought back again with money.

167. **Who in that sale.....himself**, who by such an iniquitous traffic deprives himself of the mercy of heaven. There can be little doubt that Shakespeare had in mind the traffic in indulgences which, in the Papacy of Leo X, roused up Luther and convulsed Europe. There is no condemnation of purchased pardons in the old play. Johnson rightly remarks, "This must have been at the time when it was written, in our struggle with popery, a very captivating scene."

172—179. **Then by the lawful power, &c.** Here again Shakespeare, as well as the writer of the old play, must have had in mind the bull of excommunication and deposition pronounced against Queen Elizabeth by Sixtus V in 1587, together with the various plots to assassinate the English Queen, supposed, not without good authority, to have been sanctioned by the Pope. In the old play the terms of Pandulph's curse are even more uncompromising:—

"Then I Pandulph of Padoa, Legate from the Apostolike Sea, do in the name of Saint Peter and his successor our holy Father Pope Innocent, pronounce thee accursed, discharging euery one of thy subiectes of all dutie and fealtie that they doo owe to thee, and pardon and forgiveness of sinne to those or them whateuer, which shall carrie armes against thee, or murder thee: This I pronounce, and charge all good men to abhorre thee as an excommunicate person."

177. **Canonized.....a saint**, Johnson says that he had seen a book in which Garnet, Faux and their accomplices (in the Gunpowder Plot) are registered as saints.

180. **Room with Rome**, In Shakespeare's time 'room' and "Rome" had the same pronounciation. A similar pun occurs in *Julius Cæsar*, I. ii. 156 :—

"Now is it Rome indeed and room enough."

In *Lucrece* 715, we find 'Rome' rhyming with 'doom' and in 1614 with 'groom.'

183. **To curse him right**, to curse him aright, i.e., as he deserves to be cursed. No one can have had such provocation to curse John as Constance, since none has received such wrongs at his hand. There is a play on the words 'wrong' and 'right.'

185, 186. **When law.....no wrong**, when law cannot, as in my case, give men their due, it cannot prevent them doing wrong, e.g., invoking curses. Law ceases to be the measure of right and wrong.

193. **Raisehis head**, attack him with the full power of France.

196. **Look to that, devil, lest, &c.** Constance ironically calls upon the devil to come to Elinor's assistance and keep Philip true to John. It is the devil's business, since if Philip does not obey the Pope, the Pope will excommunicate him, and Hell will gain a soul.

198. **King Philip.....cardinal**, Austria, "ever strong upon the stronger side," has veered round again.

199. **And hang, &c.** There is no particular meaning in the taunt here, save that it acts as a reminder of an insult already offered. The Bastard will not allow Austria to interfere at all.

200. **I must.....wrongs**, I must submit to these insults. (Cf. *Henry V*, III. ii. 54, "It is plain pocketing up of wrongs.")

201. **Your breeches.....them**, As Steevens says, there seems to be something proverbial in this sarcasm. He quotes the old play of *King Lear* :—

"Well I have a payré of slops for the nonce,
Will hold all your mocks."

204. **Bethink you**, consider the matter.

209. **Untrimmed**. The word has given rise to much controversy (see App. A.) The Variorum Edition has three pages devoted to it, which are very amusing reading. Warburton thought that 'untrimmed' is a metaphor from navigation and means 'unsteady;' upon which Dr. Johnson remarks: "A commentator should be grave, and therefore I can read these

notes with proper serenity of attention; but the idea of *trimming* a lady to keep her steady, would be too risible for any power of face." The best explanation and the simplest is Wright's. "Untrimmed" is simply, with hair hanging loose, as was once the custom with brides. So Webster's *The White Devil* :—

"And let them dangle loose as a bride's hair."

And in *Tancred and Gismunda* (Dodsley's Old Plays), we have the very word used in that sense :—

"So let thy tresses, flaring in the wind,
Untrimmed hang about thy bared neck."

This explanation delivers us from all references to temptations of St. Anthony and similar indelicate suggestions.

210, 211. **The Lady Constance**.....**need**, i.e., Constance does not really believe that the curse of Rome is so serious a matter; but it is to her interest that you should believe it.

211—216. In this speech Constance plays upon the words *need* and *faith*. The general meaning is: I shall not be in a state of need if others (Philip and Lewis) keep good faith, i.e., are true to their promises to me.

217. **The King is moved**. In the Old Play Philip does not hesitate for a moment, but yields at once to the threats of the papal legate; it being the purpose of the old dramatist to set the independence of England in bold relief against the tame subservience of foreign potentates to the see of Rome.

218. **Removed**, another pun.

220. **Hang nothing, &c.** The Bastard seizes the opportunity afforded by the word *hang*, to repeat the jeer which is further enforced by a rhyme.

223, 224. **What canst**.....**cursed**, any pleas you may bring forward in self-defence will but 'increase your damnation' when once the church's curse has gone out against you.

224. **Make my person yours**, i.e., put yourself in my position.

225. **Bestow**, behave, conduct. (Cf. *Two Gentlemen of Verona*, III. i. 87 :—

"How and which way I may bestow myself,
To be regarded in her sun-bright eye."

226. **Conjunction**. See note on Act II. 468.

232. **Our royal selves**, the word 'between' must of course be understood before 'our royal selves.'

233. **Even before, just before**.

New before, immediately before. Schmidt would print "new-before."

234, 235. No longer before than would give us time to wash our hands before joining (*clapping*) them in token that a bargain of peace was concluded.

Clap. Cf. *The Taming of the Shrew*, II. i. 327 :—

“ Was ever match clapp’d up so suddenly.”

And *Henry V*, V. ii. 133 :—

“ And so clap hands, and a bargain.”

237. **Where**, on which, *i.e.*, on the hands.

238. **Difference.** See Act II. i. 355.

240. **So strong in both.** “ in hatred and in love ; in deeds of amity or blood.” *Hurley* : Johnson explained “ love so strong in both parties.”

241. **Seizure**, hand-clasp. Cf. *Troilus and Cressida*, I. i. 57 :—

“ Her hand

.....to whose soft seizure

The cygnet’s down is harsh.”

241. **Regreet**, greetings. Cf. *Merchant of Venice*, II. ix. 89 :—

“ From whom he bringeth sensible regrets.

To wit, besides commends and courteous breath,

Gifts of rich value.”

242. **Play fast.....with faith.** “ To play fast and loose ” is now a common phrase for unscrupulous dealing, promising, and without hesitation breaking a promise. It was the name of an old cheating game thus described by Sir John Hawkins : “ A leathern belt is made up into a number of intricate folds, and placed edgewise on a table. One of the folds is made to resemble the middle of the girdle, so that whoever should thrust a skewer into it would think he held it fast to the table : whereas, when he has done so, the person with whom he plays may take hold of both ends, and draw it away.” Other forms of the game are, “ to knit a hard knot upon a handkercher and to undo the same with words,” and “ to pull three bead-stones from off a cord, while you hold fast the ends thereof, without removing off your hands ” (Scott’s *Discovery of Witchcraft*—quoted by Wright). Similar tricks are well-known to English children of the present day, as every toy-box of conjuring tricks contains one or more of them. The “ cheating ” came in because the juggler used to encourage bets as to whether the belt or knot was fast or loose, and was able to make it either, and so win, whatever the wager. Cf. *Lore’s Labour Lost*, III. i. 104 :—

“ To sell a bargain well is as cunning as fast and loose.”

And *Antony and Cleopatra*, IV. xii. 28 :—

“ Like a right gipsy, bath, at fast and loose,

Beguiled me to the very heart of loss."

243. **Unconstant**, inconstant, fickle; the modern 'inconstant' is also used by Shakespeare.

248. **True sincerity**, i.e., of a league of friendship entered upon frankly and in all sincerity.

251, 252. **Blest to do**, blessed in doing.

253, 254. **All form.....love**. 'There can be neither logical method nor justification in any position which includes friendship with England.' The totally uncompromising nature of the position assumed by Pandulph, backed as it is, not by unreasoning impulse, but by subtle casuistry, is to be carefully noticed. Such is the note of the mental attitude of the ecclesiastic of whom Pandulph is a type: a mental attitude only too familiar to Shakespeare and other Elizabethan men. Philip's speech is full of good arguments which would make, not only a wise politician, but any humane man, pause. But Pandulph knows nothing of policy save such as advances immediately the supremacy of the papacy; nothing of humanity or the moral law, apart from unquestioning obedience to the Church and its head. He is without imagination: without any highly intellectual gifts. His mind is a mere logical machine fit to work out, by various elaborate contrivances, a foregone conclusion. In the old play Pandulph is painted in far cruder colours. He is the Roman ecclesiastic of popular Protestant imagination. He curses as lustily as Shakespeare's cardinal, but he has no argument save the brutal and immoral one, only resorted to, we may suppose, by Jesuits and others, in very extreme cases, namely, that faith is not to be kept with heretics; 'I acquit thee of that oath, as unlawful, being made with an heretike.' Shakespeare's Pandulph practically arrives at the same conclusion, but he skilfully hides it beneath a web of sophistries.

259. **A cased**, a lion in a cage, irritated by confinement. See App. A. Malone considers that Shakespeare was "thinking of the lions, which in his time were kept in the Tower, in dens so small as fully to justify the epithet he has used."

Mortal, deadly, as in our modern 'mortal wound,' and Milton's 'mortal taste.'

263. This speech is full of difficulties, partly because the state of the text is very corrupt, partly because Shakespeare intentionally makes Pandulph wrap his argument in the most intricate subtleties. Divested of these the cardinal merely declares that Philip's oath of alliance with John is invalid, because it is contradictory to a former oath,—his coronation oath presumably,—by which he swore to be the

faithful servant of the Church. His oath to John is contrary to religion, and as religion is the force that makes an oath binding, in his later oath Philip has invoked religion against itself, which is ridiculous. Any such oath is plainly no oath. The argument is perfectly conclusive if religion is identified with the interests of the Church; if not, it is grossly fallacious.

263. **So....faith**, Thou hast already sworn an oath to be true to the Church; now thou swearest another to be friends with the Church's enemy.

268. **Sworest**, hast sworn. See App. C. The oath which thou hast since sworn is sworn against thyself as champion of the Church.

271. **Is not amiss.....done**. See App. A. An oath to do wrong is best kept when it is *best* kept, *i.e.*, when it is not kept at all, as the next two lines show. 'Truly done,' *i.e.*, done as truth (right) would dictate, 'truth,' being used immediately after in the sense of right. This is of course mere juggling with the double significance of a word.

274. **Mistook**, mistaken.

275. **Indirect**, wrongful, unjust; so also 'indirection,' 'direct' in l. 276. Pandulph asserts that two wrongs make a right. For 'indirect,' 'indirection' in the sense explained above, see II. i. 49:—

"That hot rash haste so indirectly shed."
and *Richard III*, I. iv. 224:—

"He needs no indirect nor lawless course
To cut off those that have offended him;"
and *Julius Cæsar*, IV. iii. 75:—

"To wring
From the hard hands of peasants their vile trash
By any indirection."

277. **As fire cools fire**. Cf. *Two Gentlemen of Verona*, II. iv. 191:—

"Even as one heat another heat expels,
Or as one nail by strength drives out another;"
and *Coriolanus*, IV. vii. 74:—

"One fire drives out one fire; one nail, one nail,"
and *Julius Cæsar*, III. i. 171:—

"As fire drives out fire, so pity pity."
and *Romeo and Juliet*, I. ii. 40:—

"Tut, man, one fire drives out another's burning."

279. **It is religion**, &c. See general explanation of the speech above. 'The proposition that "the voice of the Church is the voice of Heaven," and that "the Pope utters the voice

of the Church," neither of which Pandulph's auditors would deny, being once granted: the argument here used is irresistible; nor is it easy, notwithstanding the gingle, to enforce it with greater brevity or propriety.—*Johnson*. Nevertheless John and the English laity do distinctly deny, or at least, hesitate to accept these propositions.

281. **By what thou swear'st.....thou swear'st.** See App. A. Wright explains: "By the oath thou hast taken thou hast sworn against religion, which is the thing thou swearest by." This is good sense, and is undoubtedly the general sense, but I cannot see how the words as they stand can bear this meaning. I am loth to depart from the reading adopted by the Cambridge Editors, otherwise I should have adopted *Johnson's* conjecture of "by which," for "by what." *i.e.* "by swearing against religion thou swearest against the thing thou swearest by." "By" must of course be understood in either case.

283, 284. **The truth.....to swear.** If the passage is not hopelessly corrupt the only meaning must be something of this sort. "If you have any hesitation ('art unsure') about the rightfulness of an oath, remember that all oaths are subordinate to the great oath to the Church (to Religion), and in swearing such oaths, you are only calling on heaven to bear witness that you by this second oath intend to perform to the full, *i.e.*, not to break, the former oath; otherwise the second oath is a mockery, since it invokes religion against religion. But you in your last oath (to John) have invoked religion to bear witness that you intend to defy religion, to break your former oath ("thou dost swear only to be forsworn"), hence you are most forsworn (perjured) if you keep the latter secondary oath, at the expense of the former oath, which is an oath that is above and includes all others. Pandulph is merely repeating his former argument.

288, 289. **Therefore....is....thyself.** To set thy later vows against thy first is to rebel against thyself. Wright says that "is" is made singular because of "rebellion" which immediately follows it; but surely it is the general proposition in l. 283 which is the subject of "is." To understand "vows" as being "rebellion" is to make nonsense of the passage.

291. See Appendix C.

292. **Giddy loose suggestions,** these unsteady temptations, *i.e.*, suggestions which tempt you to be unsteady, wavering in your loyalty to your higher nature. Wordsworth prints "giddy-loose."

293, 294. **Upon which.....vouchsafe them.** My prayers

will assist you to gain the mastery over your lower self, if you do not impiously refuse their aid. If you do, "then know, the peril of our curses." &c. **Upon which part**, 'part' = 'side' perhaps with a back reference to the different 'parts' in l. 291.

295. **Light.** See App. C. Note the play, on the words, *light and heavy*.

298. **Rebellion, flat rebellion.** Mr. Deighton says: "This seems to mean that, in Austria's opinion, for the legate to threaten a King in such terms is nothing but plain rebellion." This interpretation is obviously wrong, since Austria has already gone over to the Cardinal's side; neither would such a sentiment deserve or win the Bastard's rebuke. Again the legate, however hostile to Philip, could not *rebel* against a King whose subject he was not. Whatever Austria's meaning, it is plain that by his exclamation he intends to support what Pandulph has said. One may be sure that to a dull-witted personage like Austria, not a word of Pandulph's speech has been intelligible. Like Tennyson's farmer he thinks that the Churchman "has said what he ought to say;" perhaps has caught the word "rebellion" in l. 289, which Pandulph may have spoken emphatically; found a distinct meaning there, and gives approval to the one word in the whole speech which conveyed any meaning to him.

Will't not be? As Schmidt says, this is an elliptical question, and an exclamation of impatience. We might fill up the ellipsis in various ways. Perhaps we should read, "wilt not be" = "wilt thou not be quiet."

303. **Braying.** "*Bray*," says Malone, "appears to have been particularly applied to express the harsh grating sound of the trumpet." He quotes passages from Spenser, Gawain Douglas, Milton and Gray, as well as from Shakespeare, in order to show that Pope was not justified in ridiculing a poetaster in *The Dunciad* for "endeavouring to ennoble this word by applying it to the sound of armour, war, &c. Compare *Hamlet*, I. iv. 11:—

"The kettle-drum and trumpet thus bray out
The triumph of his pledge;"

and *Richard II*, I. iii. 135:—

"With harsh-resounding trumpet's dreadful bray."

The speech is developed from the following slight hint in the Old Play:—

"*Blanche*, And will your Grace vpon your wedding day,
Forsake your Bride, and follow dreadfull drums?"

Nay, good my Lord, stay you at home with mee."

Churlish. See note on Act II. 76.

304. **Measures.** The music accompanying stately dances ; generally the dances themselves.

312. **Forethought**, ordained, decreed. Cf. 1 *Henry IV.* IV. ii. 38 :—

“The soul of every man
Prophetically doth forethink thy fall.”

313. Cf. *Lovelace, Going to the Wars* :—

I could not love thee, dear, so much,
Loved I not honour more.

317. **Muse**, wonder. Compare *Two Gentlemen of Verona*, I. iii. 64 :—

“Muse not that I thus suddenly proceed.”

318. **Profound respects**, deep considerations (as those put before you by Pandulph). See Act V. ii. 44 and iv. 41.

320. **Fall from**, desert. “Fall off,” “fall away” are also used in much the same sense. See Appendix B.

324. **Sexton**, here the duties of the Sexton as grave-digger are especially glanced at. The Bastard’s appeal to Time is prompted by King John’s declaration that France shall “rue this hour within this hour.” The Bastard is evidently referring to some allegorical picture, or pictures, in which Time is represented as a grave-digger, and as a clock-setter.

333. **Father**, addressed to Philip, who by her marriage has become her father.

338. **Lives**, Fleay sees a play on words here, and prints “li’es :” he says : “Lives was often pronounced *lees*, as here : so that *lie* and *live* had the same sound. The letter *r* could be omitted between any two vowels. Thus in *Tancred and Gismunda*, iii. chor., *lo’e* (love) rhymes with *overthrow*, and in *Edward III*, *gi’e* : (give), rhymes to *buy* ; in *London Prodigal*, ii. I, *mo’e* (move) rhymes to *too*. Chapman is distinguished from all other dramatists by his frequent adoption of this pronunciation.” Whatever the true reading, the word must rhyme with *dies*.

339. **Puissance**, pronounced as *three* syllables.

341. **Condition**, quality.

342. **Can allay**, can allay it. See App. A.

SCENE II.

In this scene the Bastard avenges his father Richard, an incident which, in the old play, is far more a leading motive than in Shakespeare’s recast. The stage direction in the *Troublesome Raigne* is “Excursions. The Bastard pursues AUSTRIA, and kills him.” Whereupon the Bastard eases his soul with a dozen ferocious lines, treads upon the

"cursed self" of Austria and "leaves his bodie to the fowles for food." The latter part of the scene from which we learn of the capture of Arthur, the capture and recovery of Elinor, disposes in six lines of a series of incidents which in the *Troublesome Raigne* are enacted on the stage. The movement of the play is here very rapid.

2. **Some airy devil**, some devil of the air. Some commentators read "fiery," but there is no difficulty in the expressions. According to old demonologies "spirits of the air mix themselves with thunder, lightning, &c., raise infectious vapours and cause great mortality. Wright quotes passages from Nashe's *Pierce Pennilesse*, and Burton's *Anatomie of Melancholy* to illustrate this old belief. For *airy* in the sense of dwelling in the air, cf. *Midsummer Night's Dream*, III. i. 164:—

"Thou shalt like an airy spirit go."

and, in the sense of 'wrought by spirits of the air,' cf. *Tempest*, V. i. 54:—

"This airy charm."

4. **While Philip breathes**. Probably, as Delius explains, "while Philip (i.e., I myself) take breath a little." Mr. Deighton understands the Bastard to mean, "until I have slain King Philip." But the Bastard had no particular grudge against King Philip. Wright, following Theobald, would change Philip in this line and the next to Richard, the Bastard being now Sir Richard. Shakespeare, however, merely follows the old play, in which, in the corresponding scene, the Bastard speaks of himself as Philip:—

"A name as pleasing to thy Philip's ear."

5. **Make up**, move, go, hasten. Cf. *1 Henry IV*, V. iv. 4:—

I do beseech your majesty, make up,

Lest your retirement do amaze your friends.

7. **And ta'en, I fear**, 'Some of the chroniclers affirm that Elinor was captured; but, says Holinshed, "others write far more truly, that she was not taken, but escaped into a town, within the which she was straitly besieged."' (Knight.) Shakespeare probably never consulted the chroniclers. He merely follows the *Troublesome Raigne*, in which Elinor is shown upon the stage captured by Philip, but is presently rescued, not by the Bastard, but by King John. The latter feat is given by Shakespeare to the Bastard for obvious reasons. The Bastard is the life and soul of all of heroic that is done by John's party. John himself accomplishes nothing.

SCENE III.

King John leaves Elinor behind 'as Regent of our provinces in France' (Old Play); dispatches the Bastard to England to raise money from the monasteries; tempts and prevails on Hubert to slay Arthur; and then gives the order to march for Calais, and thence to England. The *Troublesome Raigne* in the corresponding scene touches lightly on what Shakespeare dwells most upon, and makes much of what Shakespeare passes over rapidly. In the *Troublesome Raigne* the key-note of the scene is defiance to Rome and Roman jurisdiction in England; here the all-important matter is the conflict in King John's own soul on the question of Arthur's death. See the Introduction where a contrast is instituted between this scene and the parallel scene in *Richard III.*

1. **Shall.....stay behind**, in France as Regent of the English dominions.

2. **So strongly guarded**, with sufficient forces to defend these dominions, i.e., with the 'powers' John promises at the end of the scene to send.

Cousin, 'cousin' in Shakespeare merely implies kinsman or kinswoman; sometimes scarcely so much as that.

4. **O, this will make**, my captivity. In the old play Arthur defies his uncle, declaring that 'might hath prevayld. not right.'

6—11. Cf. *The Troublesome Raigne*:—

We will to England now
And take some order with our Popelings there.
That swell with pride and fat of laymen's lands.
Philip, I make the chiefe in this affaire.
Ransack the Abbeyes, Cloysters, Priories.
Convert their coyne vnto to my souldiers vse.
And whatsoeuer he be within my Land.
That goes to Rome for iustice and for law.
While he may have his right within the Realme.
Let him be iudgde a traitor to the State.
And suffer as an enemie to England.

* * *

Bast. Now warres are done. I long to be at home.
To dive into the Monks and Abbots bags.
To make some sport among the smooth skin Nunnes.
And keep some revell with the fanzen Frieres.

John. To England Lords. each look vnto your charge.
And arme yourselves against the Romane pride.

9. **Imprison'd angels**. See Act II, 590. and note. There is perhaps a slight pun intended. See Appendix A.

9, 10. **The fat ribs**.....fed upon, The monks who have grown fat (wealthy) in times of peace must be made to disgorge their wealth in order to feed my hungry soldiers; *ribs*, i.e., ribs of beef. Cf. quotation from the *Troublesome Raigne*, above.

11. **His utmost force.** See Appendix C.

12. **Bell, book and candle**, I shall not be thwarted in my purpose by fear of excommunication. "In the solemn form of excommunication used in the Romish Church, the bell was tolled, the book of offices for the purpose used, and three candles extinguished, with certain ceremonies." (Nares's Glossary). Knight quotes various passages illustrative of the ceremony, from Chaucer's *Mauunciple's Tale*:—

And thus thei putten us to pain

With candles queint (quench'd) and bellis clenk,

and

Christis people proudly curse

With brode boke and braying bell;

also a singular passage from Bishop Bale's "Kynge Johan," as well as another from Fox. "The climax of the cursing," says Knight, "was when each taper was extinguished, with the pious prayer that the souls of the 'malefactors and schismatics' might be given 'over utterly to the power of the fiend, as this candle is now quench'd and put out.'"

13. **Becks**, beckons. Cf. *Antony and Cleopatra*, IV. iv. 26:—

Whose eye beck'd forth my wars, and call'd them home.

For the use of the singular, see Appendix C.

18. **Come hither, little kinsman**, Is it to be understood from Elinor's drawing Arthur aside so opportunely that she is privy to John's design to murder Arthur?

19. **Come hither, Hubert.** The magnificent scene which follows is developed by Shakespeare from two or three lines in the old play:—

Hubert keep him safe,

For on his life doth hang thy Sovereigne's Crown,

But in his death consists thy Sovereigne's blisse.

Then Hubert, as thou shortly hears't from me,

So vse the prisoner I have given in charge.

22. **With advantage**, with interest. Cf. *Merchant of Venice*, I. iii. 70, 71:—

Methought you said you neither lend nor borrow
Upon advantage.

And I *Henry IV*, II. iv. 599:—

The money shall be paid back again with advantage.

Thy voluntary oath, the oath to be true to me which you

swore of your own accord, without my demanding it. We must understand that Hubert on some previous occasion had protested his fidelity in this manner.

26. **Some better time**, see Appendix A.

28. **What good respect.....of thee**, how highly I esteem you. The word *respect* is used many times by Shakespeare in the sense of esteem, regard, reverence. (See Schmidt's Shakespeare Lexicon.) Cf. *Othello*, II. i. 213:—

His worthiness does challenge much respect.

Of thee, in modern English *for thee*.

29. **Bounden**, bound, 'I am under a great obligation to your majesty.' Cf. *As You Like It*, I. ii. 298. 'I rest much bounden to you.' See Appendix C.

35. **Attended with the pleasures**, attended by, i.e., waited upon by the pleasures of the world. Cf. the Church Catechism. 'The pomps (gawds) and vanities of this wicked world.'

36. **Wanton**, gay, frolicsome, Cf. *Merchant of Venice*, III. ii. 93:—

'Such wanton gambols with the wind.'

Gawds, gawdy things, 'any worthless thing giving joy' (Schmidt.) Cf. 'Rings, gawds, conceits' (*Midsummer Night's Dream*, I. i. 33.) Latin *gaudium*, joy.

39. **Sound on.....race of night**, continue to sound, stroke after stroke, through the slow-creeping course of night. Perhaps 'drowsy race of night' means merely sleepers. But see Appendix A.

41. **Possessed with.....wrongs**, under the influence of a thousand wrongs, i.e., with the thought of a thousand injuries rankling in your bosom. So the New Testament speaks of men being 'possessed with' devils, and the phrase is used frequently by Shakespeare. Cf. *Much Ado*, I. i. 193. 'An she were not possessed with a fury;' and *Twelfth Night*, III. iv. 95:—

'If Legion himself possessed him,' &c., &c.

43. **Baked, congealed**.

Heavy-thick, heavy and thick. Shakespeare is peculiarly rich in composite words of his own coining. Of later poets Tennyson perhaps most nearly approaches him in this respect.

44. **Which else.....merriment**, which, save when the heart is filled with melancholy, courses joyously through the veins, exciting (as tickling excites) laughter, till the eyes gleam and the cheeks distend with smiles. **Keep men's eyes**, inhabit men's eyes. Cf. *Love's Labour Lost*, IV. iii. 324. 'Other slow arts entirely keep the brain.' But see Appendix A.

47. **Passion**, feeling, emotion. Cf. *Henry V*, II. ii. 132 :—
Free from gross passions, or of mirth or anger,
and *Julius Cæsar*, I. ii. 40 :—

Vexed I am
With passions of some difference.

49. **Or if thou couldst.....pour my thoughts**, The King wishes Hubert to divine what is in his thoughts, but nevertheless fears to utter it, lest Hubert should shrink from him in horror. He is afraid of his own purpose, not because it is wicked, but because of the consequences which may ensue. John is a coward in crime. His very wishes are confused and self-contradictory. He wishes Hubert to see and not see, hear and not hear. He is under the influence of contending impulses ; hence the contradiction in the language.

50. **Conceit**, thought. Cf. *Merchant of Venice*, I. i. 90 :—

Wisdom, gravity, profound conceit.

The word has since acquired a degraded meaning, and signifies either foolish vanity, or, less commonly, a fanciful conception.

52. **Brooded watchful day**, ‘brooded,’ having a brood to watch over (Wright). See Appendix A and Appendix C.

54. **But ah, I will not**, Again John shrinks from avowing the murderous purpose which he has almost spoken. Once more he falls back upon fawning protests of affection ;—he loves Hubert, Hubert loves him, will not think hardly of him, will not shrink from him. Not till Hubert has declared that he will do anything or everything for him, will he speak out. Contrast all this with Richard’s behaviour on a similar occasion. *Richard III*, IV. ii.

55. **Troth**, truth.

57. **Though that.....adjunct to the act**, though the act bring death as an inevitable adjunct, or consequence. Cf. *Lucrece*, 133 :—

And when great treasure is the meed proposed,

Though death be adjunct, there’s no death supposed.

58. See Appendix B.

59. **Good Hubert, Hubert, Hubert**, Of this iteration Cowden Clarke finely says, “In the present passage, how the impression of murderous eagerness and urgency is horribly conveyed by the reiterated name, gasped forth with a mixture of stealth and vehemence ; half mean dread, half bloodthirsty incitement.”

64. **A very serpent in my way**, He is like a snake lying on the road, causing the traveller to start back with alarm. The thought of Arthur, his prior claim to the throne, the fear

that England may take up his cause, bring constant anxiety to John's mind. Wright quotes *Genesis*, xlix. 17. 'Dan shall be a serpent by the way, an adder in the path, that biteth the horse's heels, so that the rider shall fall backward.' A similar metaphor is used in *Julius Cæsar*, II. i. 14:—

'Tis the bright day that brings forth the adder,
And that craves wary walking.

65. **Offend**, harm, injure; stronger than the common modern meaning of annoy, cause displeasure, though that too is found in Shakespeare. Cf. *Merchant of Venice*, IV. i. 140:—

'Thou but offend'st thy lungs to speak so loud.'
and below, Act IV. i. 132.

65. See Appendix B.

65, 66. **Death.....a grave**, The purpose which John has been striving to express all this while, finds utterance at last in these too shuddering monosyllables. He travels round and round his thought; face it, touch it, he dare not. To speak of it, devise ways and means towards its accomplishment, all this is impossible to John. A coward in execution he casts his villainies on Hubert's shoulders as he casts his nobler deeds on the Bastard's. The thought once uttered in the briefest possible manner, he tries to forget it, tries to be merry, to hide himself from his own wickedness.

66. **My lord!** See Appendix A.

70. **Those powers**, the 'powers,' forces of which John and Elinor are supposed to have been speaking before the scene opens. See Act II. 398, and note.

SCENE IV.

In this scene, which Shakespeare has developed from a few very slight and even ridiculous speeches in the old play, we find the Papal party, all but Pandulph, gloomy and despondent by reason of the late disasters that have befallen them. The entrance of Constance raises the troubled waters into a storm of tragic passion, a passion indeed in which there is more of fancied imagination than real sorrow. The King of France, who alone seems touched by Constance's misery, follows the distracted mother to save her from outrage at her own hand, leaving together Lewis, who seems but slightly affected save by a selfish dissatisfaction with a world which does not seem to him so pleasant a place as he had expected, and Pandulph, over whose cold calculating nature neither poetic imagination nor humane considerations have any sway. Pandulph explains to Lewis how the seeming loss is a real gain. John has got Arthur safe, and will assuredly murder him; Arthur gone, and England enraged with John,

partly for Arthur's sake, partly on account of the plunder of church property, will rise against him, and Lewis may claim and obtain the English crown in the right of his wife Blanch. Lewis thus 'rounded in the ear' by 'commodity,' speedily becomes Pandulph's tool, too blinded by ambition to perceive that to the Churchman, neither legal nor moral right is of the smallest consideration. To Pandulph what matters it whether England be Arthur's or Lewis's or John's so that the true governing voice in England, as elsewhere, be the voice of the Holy See?

In the old play, the scene opens with some small lamentation for the death of Austria. It is noticeable that in Shakespeare's play Austria's name is not so much as mentioned, either here or in any later scene.

1. **Flood**, ocean, as often in Shakespeare.

2. **Armado**, fleet, the Spanish *armada*; written elsewhere by Shakespeare 'armado.' See *Comedy of Errors*, III. ii. 140:—
'Spain, who sent whole armadoes of carracks.'

Convicted, beaten, defeated: Malone quotes Florio's Italian Dictionary; '*Convitto*, vanquished, convicted, convinced?' See App. A.

There can be little doubt that there is here an allusion to the great Spanish Armada, 1588, which was, after suffering great loss at the hands of the English fleet, finally destroyed by a storm. The speech does not relate any event that is supposed to have happened; it is a mere similitude. The total defeat of the French arms is compared to the destruction of a fleet.

5. **Run**, Schmidt understands 'run away,' in which case there is a slight play on words,—What can *go* well, when we have *run* away so disgracefully! But 'run' may simply mean 'fared,' 'run our course.'

6. **Angiers lost**, As the chronology of the play is far from being the chronology of actual history, there is little use in pointing out that Angiers was not taken till 1206, and that Arthur was captured in 1202, not at Angiers but at Mirabeau near Poitiers. Shakespeare has not taken the capture of Angiers from the old play, but as the old play describes a battle fought before Angiers, in which the English are completely successful, the capture of Angiers seems a natural sequel to the victory.

8. **England**, the King of England. See *Henry V.* II. iv. 129:—

'For I desire
Nothing but odds with England.'

9. **Spite of France**, in spite of France.

10. **Advice**, deliberation.

12. **So fierce a cause**, 'A *fierce cause* is a cause conducted with precipitation.' Theobald suggested 'course,' which may possibly be the true reading.

14. **Kindred action**, action of this kind.

19. **Vile poison.....breath**, Some commentators supposing that 'of' is here used appositionally, have suggested 'earth' for 'breath;' but the body is the vile prison, and 'breath' spirit, the prisoner. A page is devoted to this point in the Variorum edition of 1821. Malone happily quotes from *Lucrece*. 1723—1727:—

'Even here she sheathed in her harmless breast
A harmful knife, that thence her soul unsheath'd;
That blood did bail it from the deep unrest
Of that polluted prison where it breath'd.'

20. **Go**, We should say 'come.' Cf. *Midsummer Night's Dream*, I. i. 123:—

'Demetrius and Egeus, go along,
I must employ you in some business.'

23. **No I defy, &c.**, *defy*, renounce, cast off. For the ridiculous episode which corresponds in the old play to the present magnificent outburst of tragic poetry see the Introduction, (*King John and The Troublesome Raigne*).

29. **Detestable bones**, detestable, accented on the first and third syllables as in *Romeo and Juliet*, IV. v. 56:—

'Most detestable death, by thee beguil'd.'

and V. iii. 45:—

'Thou detestable maw, thou womb of death.'

Death is figured here as a skeleton, as in many mediæval designs. The skeleton generally bears a scythe in one hand and an hour-glass in the other.

31. **Ring.....worms**, the worms that form thy household (grave worms) I shall wind round my fingers for rings; the *wedding ring* is no doubt glanced at.

32. **Gap of breath**, my mouth, the passage of breath.

Fulsome, nauseous, disgusting.

33. **A carrion monster**, Wright compares *Merchant of Venice*, II. vii. 63:—

'A carrion Death, within whose empty eye
There is a written scroll.'

35. **Buss**, kiss. Steevens remarks, 'The word *buss*, however, being now only used in vulgar language, our modern editors have exchanged it for kiss. The former is used by Drayton

in the third Canto of his Barons' War, where *Queen Isabel* says :—

‘And we by signs sent many a secret *buss*.’

Again in *Spenser's Faerie Queene*, iii. c. x :—

‘But every satyre first did give a *busse*
To Hellinore ; so *busses* did abound.’

Wright says that ‘*buss*’ is used of coarse and wanton kissing, and is in keeping with the rest of Constance's exaggerated and hysterical language. He quotes *Troilus and Cressida*, IV. v. 220 :—

‘Yond towers, whose wanton tops do *buss* the clouds,’
and 2 *Henry IV*, II. iv. 291 :—

‘Thou dost give me flattering *busses*.’

36. **Affliction**, afflicted lady.

40. **Fell anatomy**, cruel skeleton, see *Comedy of Errors*, V. i. 238 :—

‘A hungry, lean-faced villain,
A mere anatomy.’

41, 42. Mr. Lloyd thinks that ‘these two lines are a first and second draught, the latter intended to replace the former, and both printed together by mistake.’ [See Note XX to *King John* in the Cambridge Shakespeare.]

42. **Modern**, ordinary, commonplace, as in *As You Like It*, II. vii. 156 :—

‘Full of wise saws and modern instances,’
and *Antony and Cleopatra*, V. ii. 167 : ‘Modern friends ;’ and *Romeo and Juliet*, III. ii. 120 : ‘Modern lamentation.’ The word is never used by Shakespeare in its present sense. The word puzzled Johnson.

44. **Not holy**. See App. A.

52. **Canonized**. See note on III. i. 177, above.

53. **Sensible of**, perceiving, being capable of realising.

55, 56. Constance says that if she were mad she would not be conscious of the loss she had sustained ; but being in full possession of her reason, her reason teaches her the only way to be rid of her woes, namely, suicide.

58. **A babe of clouts**, a doll made of rags.

60. **The different . . . calamity**, how each separate sorrow bears its own peculiar sting.

62. **Hairs**, The plural is frequently used in Shakespeare where we should use the singular form in a collective sense ; See *Merchant of Venice*, III. ii. 120 :—

‘Here in her hairs
The painter plays the spider.’

63—67. **Where but by chance . . . calamity**, Constance's

hair has become suddenly white through grief. To make this part of the scene natural we may imagine that Constance, in the violence of her passionate sorrow, has sunk down at Philip's feet, her face buried in her hands, and her dishevelled locks so spread out as almost to invite Philip's touch. Philip takes up a stray tress and half dreamily conjures up to himself the pathetic fancy contained in these lines. Unless we picture some such situation as this, the speech must seem forced and unnatural. Imagining this, Constance's next exclamation, which has puzzled some commentators, becomes readily intelligible—*'To England if you will.'* The violent gust of passion is over for the time. Constance rises from the ground, resigned to fall in with the remedies proposed by the chiefs, which she had at first denounced as useless.—*'Yes, I am ready, since you think it best, to follow to England, and there seek to make good our loss.'*—Here, as often, the tone and gesture of a great actor or actress would afford the clearest commentary.

64. **Wiry**, Hurley quotes Gascoigne, (of a lady's hair):—

'Like glist'ring wyars against the sun that shine.'

68. **To England if you will.** Malone imagined that Constance 'in despair means to address the absent John: "Take my son to England, if you will. Now that he is in your power, &c., Fleay explains: "Say this fine speech about faithful loves, &c., to England." Cowden Clarke, whose notes throughout are not those of the mere commentator, and who always regards his text as work of art—a great drama—gives much the same explanation as I have given above. He says: "To our minds it is one of those incoherent, but wandringly-connected speeches which persons in Constance's condition of mind . . . will frequently make. To our thinking, these words are in fact a reply to what King Philip says on her entrance—"I prythee lady, go away with me." At the time of their utterance, her thoughts are too much engrossed to notice them; but afterwards—with that curious operation of the memory's ear which gives the echo of a speech addressed to an absent-minded person many minutes subsequent to its sound—they recur to her and she answers them with apparent irrelevancy." I can have no doubt that Clarke is right and Malone and Mr. Fleay—especially Mr. Fleay—entirely wrong. There is now a lull in Constance's passion. Partly the storm has spent itself, partly Philip's sympathetic words have taken away Constance's resentment. She gives Philip childlike obedience; binds up her tresses, and the following speech is altogether in a calmer vein; pure pathos in place of violent

hysterics. Only when the unfeeling Pandulph begins to reproach, does she burst forth into passion again; scornfully defies King and Cardinal; frees her locks from their bonds, and departs in a whirlwind of grief and resentment.

73. **Envy at, envy:** Compare *Henry VIII*, V. iii. 112:—

‘Against this man, whose honesty the devil
And his disciples only envy at.’

70. **And, father cardinal, &c.** Compare the whole tone of this with the recent, ‘Thou art not holy, &c.’ and the subsequent, ‘He talks to me that never had a son.’

79. **Cane**, the eldest son of Adam and Eve; consequently the first child born into the world.

80. **Suspire**, first draw breath.

81. **Gracious**, This word seems to include bodily, mental and spiritual attractiveness, as perhaps in the old rhyme,

‘Tuesday’s child is full of grace.’

82. **Canker . . . bud**, Compare *Sonnet XXXV*:—

‘And loathsome canker lives in sweetest bud.’

The figure is a favourite one with Shakespeare. Compare the exquisite speech in *Twelfth Night*, II. iv. 114:—

‘And let concealment, like a worm i’ the bud,
Feed on her damask cheek.’

90. **You hold . . . grief**, you think too much of your grief—the manner in which you abandon yourself to grief is mere wickedness:—‘heinous,’ wicked, hateful. The unsympathetic sentiment is altogether characteristic of Pandulph. Philip’s comment, ‘You are as fount of grief as of your child,’ is at once gentler and truer.

93—98. **Grief fills the room . . . grief**. Coleridge in one of his lectures on Shakespeare and Milton, while denouncing a certain order of critics who do not ‘think for themselves,’ has the following passage: “A friend of mine had seen it stated somewhere, or had heard it said, that Shakespeare had not made Constance in ‘King John’ speak the language of nature, when she exclaims on the loss of Arthur:—

Grief fills the room up, &c.

Within three months after he had repeated the opinion (not thinking for himself) that these lines were out of nature, my friend died. I called upon his mother, an affectionate, but ignorant woman, who had scarcely heard the name of Shakespeare, much less read any of his plays. Like Philip, I endeavoured to console her, and among other things I told her, in the anguish of her sorrow, that she seemed to be as fond of grief as she had been of her son. What was her reply? Almost a prose parody on the very language of

Shakespeare—the same thoughts in nearly the same words, but with a different arrangement. An attestation like this is worth a thousand criticisms.” *Lectures on Shakespeare*, &c., 40.

96. **Remembers**, reminds; compare *The Tempest*, I. ii. 243:—

‘Let me remember thee what thou hast promised.’

97. **Gracious**, see note as 81, above.

101. **This, form**, As Wright explains ‘this orderly arrangement of hair, which of course supplies the intended antithesis, ‘when there is such disorder, &c.’ Pope supposing ‘form’ to mean head-dress, added the stage-direction ‘tearing off her head-dress,’ in which most editors have followed him. Wordsworth supplies the stage-direction, ‘dishevelling her hair.’ Taking off a head-dress is no sign of grief; would be rather ludicrous than otherwise; but the dishevelling of her hair is the outward sign of Constance’s mental disorder, just as the binding of her tresses was the sign of mental composure and resignation. See note above, l. 68.

104. **Wit**, understanding. We now say ‘wits.’

106. **Outrage**, Here suicide is hinted at. Constance had threatened to kill herself, l. 56.

107—183. There are only three short speeches, eleven lines in all, in the old play, corresponding to this dialogue between Lewis and Pandulph.

109. **A twice told tale**, See Act IV. ii. 18, 19:—

‘This act is as an ancient tale new told.

And in the last repeating troublesome.’

110. **World’s**, See App. A.

113—115. Pandulph’s simile has exactly the same application as the familiar proverb, ‘It is ever the darkest hour before the dawn.’

115. **Show**, appear. See note on Act II. 144 in Appendix A.

116. **Losing of**, See App. C.

124. **He**, King John.

127. **Even the breath**, the very breath.

128. **Dust**, speck of dust. See below Act IV. i. 93:—

‘A grain, a dust, a gnat, &c.’

Rub, a technical term in the game of bowls, from which we have here a second metaphor (see Act II. 574 and 579.) It means any impediment which checks the course of the bowl. In the game of Golf a ‘rub of the green’ is still a technical term. Compare *Richard II*, III. iv. 4:—

‘Lady. Madam, we’ll play at bowls.

Queen. ‘T will make me think the world is full of rubs.
And that my fortune runs against the bias.’

132. **Whiles**, while; see Appendix C.

133. **Misplaced**, usurping.

136. **Boisterously**, violently, cruelly. See below Act IV. i. 74: 'boisterous-rough,' and 95:—

'Then feeling what small things are boisterous there.'

The word has now the more restricted sense of 'noisily violent,' but without the notion of inflicting pain.

138. **Makes nice**, is scrupulous about, is fastidious with regard to.

144. **As Arthur did**, The past tense is scarcely appropriate since Arthur had not yet lost his life.

145. **Green**, inexperienced.

146. **John lays you plots**, Wright and Rolfe explain, 'lays plots in your favour,' with the emphasis on 'you;' but the 'you' may perhaps be without emphasis, in which case the phrase is an example of a common use of 'you,' 'me,' 'your' in Shakespeare, when the pronoun merely means, 'I tell you,' or 'you know of.'

147, 148. **For he.....untrue**, This truth John himself discovers when it is too late. See Act IV. ii. 103—105:

'They burn in indignation. I repent:

There is no sure foundation set on blood,

No certain life achieved by others' death.

147. **True blood**, 'The blood of him that has the *just* claim' (Johnson): but it may mean merely 'the blood of the righteous; 'true,' 'truth' being used frequently with this sense.

149. **So evilly borne**, See App. A.

150. **Freeze up their zeal**, chill, deaden their loyalty.

153. **Exhalation**, meteor. See *Julius Cæsar*, II. i. 44:—

'The exhalations whizzing in the air

Give so much light that I may read by them.

154. **No scope of nature**, nothing within the scope of natural phenomena. See App. A.

155. **Customed**, accustomed, familiar; pronounced as a trisyllable.

156. **Pluck away his, &c.**, disconnect it with its cause in the ordinary course of nature.

157. **And call them meteors**, Why they should not call the exhalations meteors, when they were meteors, may not seem quite clear, but the word 'meteor' in Shakespeare seems to mean a *portentous* exhalation; an exhalation need not necessarily be so.

158. **Abortives**, things unnatural or monstrous.

158. **Presages**, See App. A. Pandulph's prophesy comes

true in every particular. See Act IV. ii. 143—152, and 182—202.

161. **Prisonment**, imprisonment. John will think himself sufficiently secure if Arthur is in prison.

166. **Kiss the lips, &c.**, will passionately and blindly embrace a policy of revolution; *i.e.*, they will detest John's rule so much that they will court any other, without enquiring whether the new is likely to be better than the old.

167, 168. **And pick.....John**, find motives sufficiently strong to justify revolt in the bloodthirsty deeds wrought by John's hands.

169. **Hurly**, an onomatopœic word = confused tumult: So 2 *Henry IV*, III. i. 25:—

'That, with the hurly, death itself awakes.'

In *Macbeth*, I. i. 3, we have the commoner 'hurly-burly':—

'When the hurly-burly's done

When the battle's lost and won.'

173. **Offending charity**, outraging piety; *i.e.*, doing impious acts: so in *Antony and Cleopatra*, III. xii. 49:—

I have offended reputation,

A most unnoble swerving.

Mr. Deighton explains, 'turning into ill-will any good feeling the people might have for John.' This is making charity 'cover a multitude of'—verbiage.

174. **A call**, 'The image is taken from the manner in which birds are sometimes caught; one being placed for the purpose of drawing others to the net, by the note or call'—*Malone*. Such bird is named a 'decoy.' Sometimes the 'call' is artificial; an instrument on which the note of a bird is imitated. Or the call may be the whistle used by the falconer to call back his falcon. So *The Taming of the Shrew*, IV. i. 197:—

'To make her come and know her keeper's call.'

Train, entice.

176, 177. **Or as a little snow.....mountain**, Alluding to the common childish sport in winter-time of making a little snow-ball and rolling it along in the snow until it becomes too bulky to be moved. Johnson quotes a similar figure from Bacon's *History of Henry VII*, with reference to the march of Lambert Simnel: "Their snow-ball did not gather as it went."

180. **Topful**, full to the top. Compare *Macbeth*, I. v. 43:—

'Unsex me here

And fill me from the crown to the toe top-full

Of direst cruelty.'

180. **Offence**, anger, displeasure; so *Merchant of Venice*, IV. i. 68:—

‘Every offence is not a hate at first.’

182. **Strange actions**. See App. A.

ACT IV.

SCENE I.

In *The Troublesome Raigne* between the scene in which Pandulph works upon the ambition of Lewis and that in which Hubert sets himself to carry out King John's bloodthirsty design on Arthur, the old play-wright introduced two episodes which Shakespeare wisely omitted, though both would no doubt have been popular, and one was specially calculated to tickle the fancy of the ‘groundlings.’ The first was a scene in which the Bastard is represented ransacking a monastery. He orders a Friar to be hanged in his own girdle, and discovers a nun hidden in the Abbot's treasure-chest. The second shows us Peter of Pomfret, followed by a crowd of people, telling fortunes and receiving gifts. The Bastard comes upon him while thus employed and arrests him.

The first scene of Act IV is based on one of about the same length in the old play, but both in the matter of language and general execution is entirely independent of it. In the old play both Hubert and Arthur make long set speeches, and employ very tragic language; but there is not a shred of pathos in them. There is nothing of the child in Arthur's pleading, and, in the case of Hubert, there is no trace of that inner process so wonderfully marked by Shakespeare, by which pity gradually wins upon, and finally overcomes a pre-determined resolve. In fact the situation was altogether beyond the old writer.

The author of *The Troublesome Raigne* took the incident in all probability from Holinshed, in whom we read: “It was reported that King John through persuasion of his counselors appointed certain persons to go to Falaise, where Arthur was kept in prison, under the charge of Hubert de Burgh, and there to put out the young gentleman's eyes.

“But through such resistance as he made against one of his tormentors that came to execute the King's command (for the other rather forsook their prince and country, than they would consent to obey the King's authority therein) and such lamentable words as he uttered, Hubert de Burgh did preserve him from that injury.” The Chronicler goes on to state

that Hubert, for various reasons, caused it to be rumoured abroad that the deed had actually been done, and that Arthur 'through grief and sorrow was departed out of this life.' He adds that when John heard the truth he was "nothing displeased for that his commandment was not executed." Of the end of Arthur he says, "Writers make sundry reports. Nevertheless certain it is, that in the year next ensuing he was removed from Falaise unto the castle or tower of Roon (Rouen), out of the which there was not any that would confess that ever he saw him go alive. Some have written that as he essayed to have escaped out of prison, and proving to climb over the walls of the castle, he fell into the river Seine, and so was drowned. Others write, that through very grief and languor he pined away and died of natural sickness. But some affirm that King John secretly caused him to be murdered and made away, so as it is not thoroughly agreed upon, in what sort he finished his days; but verily King John was had in great suspicion, whether worthily or not, the Lord knoweth."

Shakespeare, following the old play, adopts the theory that Arthur was accidentally killed while attempting to escape from prison, although the exact manner of death is altered, and the prison placed, not in France, but in England. (See Scene III.)

Most editors fix the place of Arthur's confinement at Northampton, their sole reason being that Northamptonshire is mentioned in Act I and that King John is known to have occasionally held his court there. Some prefer Canterbury or Dover. There is no necessity to imagine any particular town or castle. The scene shifts to England; so much we know from what has gone before and what follows, and such knowledge is sufficient.

With regard to the apparent purposelessness of the fiendish design to put out Arthur's eyes, and the difficulty of reconciling this deliberately intended atrocity with the character of Shakespeare's King John, see some remarks in the Introduction.

It may be noted that in making the Executioners hate the work assigned to them Shakespeare follows the old play, which has borrowed a hint from Holinshed. But Shakespeare has elsewhere given similar touches of pity to his hired assassins. See *Richard III* and *Macbeth*.

2. **Within the arras**, 'Arras,' i.e., the tapestry hangings, which were so called because a special kind of tapestry was manufactured at Arras. The tapestry being hung a little in

front of the wall, there was room for a person to hide behind it. Thus in *Hamlet*, Act III. iv., Polonius hides behind the arras.

3. **The bosom of the ground**, Wright quotes *Richard II.* III. ii. 147:—

‘Write sorrow on the bosom of the earth.’

4. **Which.** See App. C.

6. **Bear out**, justify, countenance.

7. **Uncleanly**, foul, disgraceful.

8. **I have to say with you**, I have something to say to you.

10, 11. **As little.....may be.** As small a prince as it is possible to be, although I have so great a title to be a greater prince than I am; i.e., I have a right to be King of England. More = greater. Compare ‘more requital,’ Act II, 34.

16. **Only for wantonness**, for no real reason, just to gratify a passing whim. An affectation common in Shakespeare’s time is here hinted at. Steevens quotes, amongst other passages illustrative of this, from Lyly’s *Midas*: “Melancholy! is melancholy a word for a barber’s mouth? Thou should’st say, heavy, dull, and doltish: Melancholy is the crest of courtiers, and now every base companion.....says he is melancholy.” Again *The Life and Death of Cromwell*, 1613:—

‘My nobility is wonderful melancholy.

Is it not most gentlemanlike to be melancholy.’

In *As You Like It*, IV. i., Jacques sums up the various kinds of melancholy of different classes of persons. There is no reason to suppose that Shakespeare intends to satirise the French especially. Arthur by saying, ‘when I was in France,’ merely refers to his days of liberty which actually were passed in France.

16. **Christendom**, my baptism, or, it may be, my faith as a Christian. In *Henry VIII*, I. iii. 15, the word means Christian faith; in *All’s Well that Ends Well*, I. i. 188, it means christian name; elsewhere in Shakespeare it has its modern meaning, the region inhabited by Christians.

18. See Appendix B.

19. **Doubt**, fear, suspect.

20. **Practises**, plots, schemes. The word, whether as noun or verb, was commonly used in the sixteenth century, with reference to treasonable conspiracies against the State.

22. **So you would love me**, if only you would love me.

26. **Prate**, childish prattle; generally used as a verb.

27. **Sudden and dispatch**, ‘sudden,’ i.e., swift; ‘dispatch,’ i.e., put a speedy end to the business. Schmidt explains, ‘put

to death,' and the word sometimes points to such an ending; but certainly not here, as Hubert does not intend immediate murder.

31. **Warrant**, slurred in pronouncing so as to have the value of a monosyllable.

33. **Rheum**, tears. See Act III. i. 22.

Dispiteous, pitiless. Not elsewhere used by Shakespeare. Chaucer (*Prol. Cant. Tales*) has 'dispitous,' which, however, may mean proud, overbearing, but Spenser, *Faerie Queene*, I. 2. xv., uses the word in the sense of cruel:—

'The Knight of the Redcross when him he spide,
Spurring so hote with rage dispiteous.'

See also *Faerie Queene*, II. 7. lxi.

37. **Fair writ**, clearly, legibly written.

38. **Effect**, purpose, purport: Cf. the phrase 'to the effect that.'

42. **Handkercher**, handkerchief. Shakespeare uses both forms.

43. **Wrought it me**, wrought (worked) it for me.

46. **Like the.....hour**, 'watchful minutes to' = 'minutes watchful to.' As the minutes keep unwearied count of the hour, so I watched over you.

47. **Still and anon**, Ever and anon, i.e., from time to time.

48. **Grief**, pain (physical); so *Love's Labour's Lost*, IV. iii.

71, 'where lies thy grief?'

49. **What good love**, what kind act of love.

50. **Lien**, lain.

52. **At your sick-service**, at your service when you were sick; to wait on you when sick.

54. **And if**, See Appendix C.

57. **Nor never**, See Appendix C.

61. **Heat**, See Appendix C.

63. **His**, See App. A and App. C.

Fiery indignation, Steevens says the phrase is from *Hebrews*, x. 27: 'A certain fearful looking for of judgment and fiery indignation.' But, as Wright points out, the phrase does not appear in any English version of the Bible before that of 1611. Consequently Shakespeare did not borrow from this source. 'Indignation' here means simply 'anger' without any notion of just provocation or resentment.

64. **Matter of mine innocence**, a periphrasis for tears.

66. **But for**, only because of.

68. **And if an angel**, see Appendix A. Compare also *Galatians*, i. 8: "But though we, or an angel from heaven, preach any other Gospel unto you than that which we have preached

unto you, let him be accursed."

70. **No tongue but Hubert's**, no tongue but Hubert's (would have made me believe it). See App. A.

71. **Come forth**, Hubert, finding his resolution giving way, tries to act at once and, fearing to hear more, hastily summons the executioners.

82. **Angerly**, angrily. Cf. *Macbeth*, III. v. 1:—

'Why, how now, Hecate! you look angerly,'

and *The Two Gentlemen of Verona*, I. ii. 62:—

'How angerly I taught my brow to frown.'

Shakespeare does not use 'angerly.'

85. **Within**, Wright explains 'within the arras,' but there was no need for the executioners to hide behind the arras now. Arthur's next speech shows that the executioners have left the room altogether. 'Within' in Shakespeare often means simply 'off the stage.'

85. **Let me alone with him**, let me deal with him alone. Cf. *Twelfth Night*, II. iii. 145:—'For Monsieur Malvolio, let me alone with him.'

86. **From such a deed**, away from such a deed.

92. **Mote**, spelt *moth* in the folios, an atom. Florio's Italian Dictionary has, '*Festucco*, a *moth*, a little beam.' There is an allusion to Matthew, vii. 3: 'And why beholdest thou the mote that is in thy brother's eye, and considerest not the beam that is in thine own eye.'

93. **A dust**, a particle of dust. See III. iv. 128.

94. **Precious sense**, the eyes.

98, 99. **Hubert.....eyes**, the pleading of a brace of tongues would be insufficient for a pair of eyes.

101. **Or, Hubert.....tongue**, "This is according to nature. We imagine no evil so great as that which is near us." *Johnson*.

107. **Create**, See App. C.

107, 108. **Being create.....extremes**. "The fire, being created not to hurt, but to comfort, is dead with grief for finding itself used in acts of cruelty which, being innocent, I have not deserved." *Johnson*. Wright would refer 'undeserved' rather to the iron than to Arthur, and explains, 'acts of cruelty in which it (*i.e.*, the iron) has no right to be employed.'

108. **Else**, *i.e.*, if you do not believe me.

109. **Malice.....coal**. See Appendix A.

110. **His spirit**, *i.e.*, the coal's: see Appendix C. 'Spirit,' here, 'life.' So *Antony and Cleopatra*, IV. xv. 58:—

'Now my spirit is going;

I can no more.'

115. **Sparkle**, cast sparks into your eyes.

117. **Tarre him on**, urge him on. See *Troilus and Cressida*, I. iii. 392 :—

‘Pride alone

Must tarre the mastiffe on.’

Tarre appears to be derived from A.S. *teryan*, M.E. *terien*, to vex, irritate; it is the same word as ‘*tarry*.’

118. **Should**, were to; see Appendix C.

119. **Deny**, renounce, refuse to perform. Cf. above, I. 252, ‘deny the devil.’

120. **Extends**, See Appendix C.

121. **Creatures of note for**, things (i.e., created things) well-known for.

122. **See to live**. “‘See to live’ means only ‘continue to enjoy the means of life.’” *Steevens*. “Well, live, and live with the means of seeing.” *Malone*. “Retain your sight with your life.” *Wordsworth*. The last is best.

123. **Owes**, owns. See note above, II. i. 109.

124. **Yet am I sworn**, Yet am I under an oath.

129. **Dogged**, Cowden Clarke thinks that as the executioners have shown some pity, the usual meaning of ‘cruel,’ ‘brutal’ is not applicable here. He explains ‘pursuantly watchful,’ ‘vigilant as hounds,’ ‘dogging,’ “according to Shakespeare’s mode of using a passive for an active form.”

Cf. Holinshed: “Howbeit.....he caused it to be bruited abroad through the country, that the King’s commandment was fulfilled, and that Arthur also, through sorrow and grief, was departed out of this life. For the space of fifteen days this rumour incessantly ran through England and France.” It is possible that Shakespeare had consulted Holinshed, though the coincidence by no means prove it. The old play has nothing about Hubert’s spreading false reports. Hubert merely says,

‘Ill to the King, and say his will is done,
And of the langor tell him thou art dead.’

130. **Secure**, in the old sense of free from anxiety.

132. **Offend thee**, harm thee, do thee an injury; see above

III. iii. 55.

133. **Closely**, secretly. See *Hamlet*, III. i. 29 :—

‘For we have closely sent for Hamlet here.’

SCENE II.

To make assurance doubly sure John has again gone through the ceremony of coronation. His peers, in whom rumours of the infamous design against Arthur have already

begun to breed discontent, question the wisdom of the double coronation, hint pretty plainly that the King's proceedings point to a consciousness that he is a usurper, and end by demanding that the young prince be set at liberty. John freely grants their request; but no sooner has he done so than Hubert enters and whispers to the King that his command has been carried out, and that Arthur is dead. The barons, who have been closely watching Hubert and John, are indignant rather than surprised when the King tells them that 'Arthur is deceased to-night.' They announce their conviction that there has been foul play, and leave the presence chamber with undisguised threats. At once the guilty tyrant, as the consequences of his crime flash in upon him, begins to repent. It is too late: ill news follows ill news in quick succession. A messenger from France arrives to tell him that Elinor, his chief stay hitherto, is dead, and that the French have raised a mighty force, and have already set out for England. Then the Bastard appears, bringing with him a prophet whom he has found predicting John's deposition, and announcing that the people everywhere 'are strangely fantasied,' that the nobles are in revolt, and that it is generally said that Arthur has been murdered at the King's instigation. John, with the energy of terror, despatches the Bastard to try what he can do to reconcile the barons, and sends Hubert to commit the prophet to prison. Hubert soon returns with further news of reported prodigies, and with tales of the restless disposition of the people. Then the miserable King turns upon the instrument of his guilt, and strives with weak self-excusing, to lay the whole burden on Hubert's shoulders. On Hubert's declaring that Arthur still lives, weak reproaches and despair give place to as weak apologies and hopefulness. Hubert is bidden hasten to the peers with the news.

Up to this point, in the general arrangement of the play Shakespeare has followed, pretty faithfully, the arrangement of *The Troublesome Raigne*. From this scene to the end the dissimilarity is much more apparent, both with regard to the order of incidents, and the incidents themselves. The present scene differs from the corresponding scene of the old play in some important particulars. In the *Troublesome Raigne*, the scene opens with the King declaring his intention to be recrowned. Pembroke offers some objections, which the King at once overrules, and despatches the nobles to get ready the ceremony. While they are absent the Bastard returns, makes a full report of his proceedings in the monasteries and

of the arrest of the prophet. Then the nobles return; John is crowned; and Essex demands the enlargement of Arthur. At this point the Bastard first, and the other afterwards, descry five moons. The prophet is sent for to expound the meaning of the prodigy. He does so, and also foretells that before Ascension Day King John shall be deprived of his crown. John in a passion orders that the prophet be executed, and also revokes his promise with regard to Arthur, declaring openly his intention of putting him to death. At this point Hubert enters and, in the presence of all, reports that, according to the King's command, Arthur has been murdered. Essex denounces the deed, and all, except Hubert and the King, depart. John, as in Shakespeare, thereupon begins to despair, and violently reproaches Hubert, who restores his courage by revealing the truth. In the old play the French expedition is not hinted at till later, when it is introduced as the direct result of an invitation on the part of the barons of the crown to Lewis. There is also no mention of the death of Elinor, nor of the growing signs of discontent amongst the people. There is in place of this a good deal of anti-papal matter.

1. **Once again crown'd**, As Steevens remarks, this was in reality the fourth occasion on which John had gone through the ceremony of coronation. Shakespeare, however, following the old play, makes it the second, and unless we understand it so, there is no point in the speeches of Pembroke and Salisbury.

4. **Once superfluous**, *i.e.*, once too many.

8. **Long'd-for.....state**, 'long'd for' must be understood as qualifying 'better state' as well as 'change.'

10. **Guard**, to face or trim; 'guards' (obsolete in this sense) were the trimming with which a coat or a suit of livery was ornamented. Compare *Merchant of Venice*, II. ii. 164:—

‘Give him a livery
More guarded than his fellows.’

The noun *guard* in this sense occurs several times in Shakespeare.

15. **The.....heaven**, the sun; Compare *Lucrece*, 356:—

‘The eye of heaven is out, and misty night
Covers the shame that follows sweet delight.’

18. **An...new-told**, See III. iv. 108.

21. **Antique**, ancient; with the accent on the first syllable: so *Henry V*, V. Prol. 26:—

‘Like to the senators of the antique Rome.’

22. **Form**, established practice, ritual; Compare *Much Ado*

About Nothing, IV. i. 2 :—

‘The plain form of marriage.’

24. **Fetch about**, veer round. The present nautical term is ‘come about.’

27. **So new**.....**robe**, a robe of so new a fashion.

26. **Consideration**, meditation. Cf. *Henry V*, I. i. 28 :—

‘Consideration, like an angel, came

And whipp’d the offending Adam out of him.’

28. See Appendix B.

29. **Confound**.....**covetuous**,^{need} they bring their skill to nought by over-eagerness to excel. ‘Confound’ = destroy; ‘covetousness,’ not, as Theobald says, ‘avarice,’ but an “eager emulation, an intense desire of excelling.” Malone quotes *King Lear*, I. iv. 369 :—

‘Striving to better, oft we mar what’s well.’

And *Sonnet*, ciii :—

‘Were it not sinful then, striving to mend,

To mar the subject that before was well.’

Cf. the common phrase, ‘Leave well alone,’ i.e., leave that which is already well done, alone.

30. **Excusing of**, See Appendix C.

31. **Breach**, a wound; Cf. *Venus and Adonis*, 1066 :—

‘That makes more gashes where no breach should be.’

31, 32. Compare the French saying, ‘*Quis’excuse s’accuse*, he who excuses himself, accuses himself.’

37. **Overbear**, over-ride.

38, 39. **Since all**.....**will**, since all our wishes refuse to go beyond, i.e., rest satisfied with your wishes.

39. **Will**, i.e., wills; apparently, for the sake of the play on *would* and *will*, a confusion is introduced between the auxiliary and independent uses of the verb.

41. **I have**.....**with**, I have put you in possession of, i.e., I have informed you of. See *Merchant of Venice*, IV. i. 38 :—

‘I have possess’d your Grace with what I purpose.’

42. **More**,.....**lesser**, &c., more reasons, and stronger ones, I shall give you when my fear is less. But see Appendix A.

48. **Sound**, express aloud.

50. **Them**. See Appendix A.

51. **Bend**, aim, direct; See note, Act II. 37.

52. **Enfranchisement**, liberation from prison. Cf. *Richard II*, I. iii. 90 :—

‘Embrace

His golden uncontroll’d enfranchisement.’

Courtenay says, “I do not find that any of the English lords interfered, as in this play, in behalf of Arthur.....Nor can I

trace, even to the *Old Play*, the objection made by the peers to a repetition of the ceremony of the coronation." Courtenay could not have read the old play very carefully. The lords certainly do object to the second coronation, and for reasons precisely similar to those put into their mouths by Shakespeare.

52. **Whose restraint**, the imprisonment of whom.

55, 60. **If what.....exercise.** These lines contain the 'dangerous argument' of the people. The construction is awkward, and the text is perhaps corrupt (See App. A.) As it stands it seems to be a confusion of the direct and indirect speech. The meaning in brief is, 'If your position as King is rightful, why should you be afraid (since fear haunts those only who are conscious of wrong)? and why should you imprison Arthur—plainly a proof of fear?'

55. **In rest**, A number of explanations and emendations have been given of, and proposed for, this expression. Some see an allusion to the game of Primero in which 'to set up a rest' means to risk one's chances on a certain card. This phrase is found in Shakespeare (*Merchant of Venice*, II. ii. 110, and elsewhere) with the figurative meaning of determining to abide by a resolution once made. Others see a reference to the ancient custom of setting a pike or gun in a rest. Others, again, believe that both ideas are combined. If these be right, the meaning of the passage is, 'If you hold by right the position which you have resolutely seized, &c.' I am inclined to think that it is unnecessary to look for any metaphor, and would explain, 'If the throne which you now peacefully occupy is yours by right, &c.' Pembroke's point is, 'No one disputes your claim, and unless you yourself doubt its rightfulness, you should not do a deed which only consciousness of wrong would suggest.' Knight objects to this interpretation on the ground that 'the whole scene shows that John did not hold his power in perfect tranquillity.' This is an unfortunate remark. At the *beginning* of the scene John has conquered his foreign foes, and with regard to his own subjects, this very Pembroke declares that:—

'The faiths of men (were) ne'er stained with revolt;
Fresh expectations troubled not the land
With any long'd for change or better state.'

What comes later in the scene merely bears out Pembroke's foreboding. See App. A.

56, 57. **Attend the steps of wrong**, wait upon, always follow, wrongful actions.

57. **Mew up**, shut up in a cage. A mew was a cage for

hawks. Compare *Richard III*, I. i. 38:—

'This day should Clarence closely be mew'd up.'

58. **Choke**, destroy, ruin. The ideal here set forth of what a noble youth's education should be, enforcing the two elements, mental and bodily culture, though characteristic of the Elizabethan renaissance, is needless to say, an anachronism when applied to the time of John.

61. **Time's enemies**, 'time' in Shakespeare frequently means 'the present state of circumstances.' Compare *Hamlet*, I. v. 198:—

'The Time is out of joint : O cursed spite.

'That ever I was born to set it right.'

62. **To grace occasions**, to strengthen their attacks on your rule.

62, 63. **Let it be . . . liberty**. The meaning intended clearly is, 'Let his liberty be the suit that you have bid us ask,' but the words as they stand cannot bear this interpretation: '*it*' is superfluous. The speech is probably corrupt.

64, 66. These lines are also very obscure, but the meaning seems to be, 'This suit we do not ask for our own good, (save in so far as our good depends upon your good,) but because we consider the liberation of Arthur indispensable to your good.' Wright says that 'weal' is here used in two senses: 1, 'our weal on you depending' is the common weal, or commonwealth: 2, 'counts it your weal,' i.e., welfare. This seems unnecessary. 'Our weal' means 'we the enjoyers of weal,' just as in Act II, the Bastard speaks of his *hand* railing at the rich, when he means himself, the possessor of the hand.

Goods, the good or advantage of each of us individually. Wright compares *Richard II*, IV. i. 315:—

'Whither you will, so I were from your sights.'

69. **Should do**, who was to do. See App. C.

72. **Close aspect**, look which strives to hide (but really discloses) a secret purpose: **aspect**, as always, with the accent on the second syllable.

75. **What we so fear'd, &c.**, Unless we read 'is' for 'tis' in the previous line, the whole of the verse must be regarded as in apposition to *it* in 'tis.

77. **Between his purpose . . . conscience**, between his purpose to murder Arthur and his conscience which would keep him from that crime. The nobles, as the next speeches show, do not think that the crime has already been committed, but that the King is contemplating it. Johnson, wrongly, as the simile of the heralds, and the context generally show, explained, 'Between his consciousness of guilt, and his design

to conceal it by fair professions.'

78. **Battles**, armies, as in *Henry V*, IV. Prol. 9:—

'Each battle sees the other's umber'd face.'

78. **Set**, appointed (to bear proposals from one party to the other). Wright refers 'set' to battles. Clarke here observes, 'Salisbury maintains that characteristic refinement and poetry of speech which distinguish him in superiority of contrast with Pembroke.' See also his speech beginning l. 9 above.

80. **And.....breaks, etc.**, 'This is but an indelicate metaphor, taken from an imposthumated tumour.' *Johnson*.

82. **Hold.....hand**, hold back the strong hand of Death.

85. **To-night**, i.e., last night. See below l. 182, and note.

89. **Answer'd.....hence**, atoned for either here on earth or beyond the grave. Compare V. iv. 29:—

'Since it is true

That I must die here and live hence by truth.'

Compare *Julius Cæsar*, III. ii. 85:—

'If it were so, it was a grievous fault,

And grievously hath Cæsar answer'd it.'

91. **The.....destiny**, The allusion is to the three Fates of Greek mythology, Clotho, Lachesis and Atropos. Clotho and Lachesis spin the destiny of each man's life; Atropos cuts the thread when the appointed hour of death arrives. It is Atropos whom Milton calls,

'The fell fury with the abhorred shears.'

Lycidas.

93. **Apparent**, manifest; not, as always now, seeming; Shakespeare uses the word in both senses.

94. **Greatness**, abstract for concrete; 'It is shameful that a King should commit so foul a crime.'

Offer, attempt.

95. **So.....game**, 'May you prosper in your plots:' spoken in bitter irony.

98. **A forced grave**, a grave whither he has been sent by violence.

99. **Owed**, owned by right.

100. **Three.....hold**, i.e., a child's grave. See Appendix C.

Bad.....while, an exclamation of grief, = 'it is a bad world in these times.' Cf. such expressions as 'woe the while' (*Winter's Tale*), 'alas the while' (*Merchant of Venice*), 'God help the while, a bad world, I say' (*Henry IV*, II. iv. 140) and 'Here's a good world the while.' (*Richard III*, III. vi. 10).

102. **To all our sorrows**. Cf. 'for our goods' l. 64 above.

I doubt, I fear, suspect.

104. **There is no sure, &c.**, John in the passion of remorse discovers the same moral truth which the deliberate foresight of Pandulph had expounded to Lewis, Act III. iv. 147 :—

‘ For he that steeps his safety in true blood
Shall find but bloody safety and untrue.’

But it is curious that neither John nor Pandulph can be said to *believe* the maxim they enunciate. With John it is obviously only a transient emotion, the offspring of terror; with Pandulph, a mere platitude to mould Lewis to his own purposes. For Pandulph makes himself at least passively responsible for Arthur’s death, in that he does nothing to prevent it, and in that he actually looks for good to result from it to the Church.

106. **Fearful**, full of fear.

107. **Inhabit**. For the intransitive use of ‘inhabit’ see *The Two Gentlemen of Verona*, IV. ii. 48 :—

‘ Love doth to her eyes repair,
To help him of his blindness,
And, being help’d, inhabits there.’

Shakespeare never uses the word transitively.

109. **Pour.....weather**, i.e., pour forth the tale you have to tell, however bad the news. The cloudy brow of the messenger suggests the metaphor.

110. **From France to England**. ‘The King asks *how all goes in France*, the messenger catches the word *goes*, and answers, that *whatever* is in France goes now into England.’ *Johnson*.

111. **Foreign preparation**, ‘foreign,’ a transferred epithet; preparation for an expedition against a foreign land.

113. **The.....speed**. See Act I. i. 25—30, and Act III. iv. 11—14.

116. **O, where.....drunk**. Malone quotes *Macbeth*, I. vii. 35, 36 :—

‘ Was the hope drunk

Wherein you dress’d yourself? hath it slept since?’

Intelligence, spies; abstract for concrete. So we speak of the ‘Intelligence Department.’

117. **Ear**. See Appendix A.

118. **Drawn**, drawn together, collected; See below V. ii. 113 :—

‘ Before I drew this gallant head of war.’

119, 120. **Her.....dust**. In answer to John’s question, ‘Where is my mother’s ear?’ But see Appendix A.

120, 123. **The first.....before**. This, as Wright observes, appears to be Shakespeare’s own chronology; Elinor actually

died in *July*, 1204, and Constance died *August*, 1201, i.e., three years, not three days before Elinor.

124. **Idly**, Wright explains, 'carelessly, without taking interest in it or troubling to make further enquiry;' but perhaps the 'idleness' should rather be referred to 'rumour' than to the messenger, 'I heard accidentally, from vague rumours.'

125. **Occasion**, 'the course of events which were following each other in rapid succession' (Wright). Rolfe explains 'fortune' and quotes *Hamlet*, I. iii. 54:—

'Occasion smiles upon a second leave.'

There is really little or no difference. The 'course of events' is either personified, or some power such as fortune which controls events, and draws effect from cause, is invoked.

128. **How wildly walks**, how confusedly go my affairs in France. '*Walks*, much oftener used (in Shakespeare) than in modern language = to go, to move and even to come.' *Schmidt*. 'There is here an intensely poetical personification.'

129. **Under whose conduct**, under whose command. Cf. 2 *Henry IV*, IV. i. 72:—

'A speedy power to encounter you, my lord.

Under the conduct of young Lancaster.'

and Milton, *Paradise Lost*, I. 130:—

'O Prince, O chief of many throned Powers

That led the embattled seraphim to war

Under thy conduct.'

132. **Peter of Fomfret**. 'There was in this season an hermit, whose name was Peter, dwelling about Yorke, a man in great reputation with the common people, because that either inspired with some spirit of prophesie, as the people beleueed, or else hauing some notable skill in art magike, he was accustomed to tell what should follow after.' *Holinshed*.

133, 134. The spirit of desperate defiance which John had exhibited to the messenger ('Pour down thy weather'), here yields to craven despair.

135. **Afeard**, afraid; both words are used by Shakespeare. The curtness of the Bastard's reply bears witness to the real contempt which he cannot help feeling for the man to whom he is none the less so loyal.

137. **Amazed**, astounded, stunned. Cf. below, IV. iii. 130. and Milton, *Paradise Lost*, I. 313:—

'Abject and lost lay these, covering the flood.

Under amazement of their hideous change.'

139. **Aloft**, here a preposition; elsewhere in Shakespeare an adverb.

144. **Strangely fantasied**, Full of strange fancies, Cf. below, V. vii. 18:—

‘With many legions of strange fantasies.’

145. **Possess’d with**, Rumours had taken possession of their minds.

148. **Pomfret**, Pontefract, in Yorkshire, which is generally pronounced ‘Pomfret.’

156. **Ere.....Ascension-day, &c.**, ‘This Peter about the first of Januarie last past, had told the King, that at the feast of the Ascension it should come to passe, that he should be cast out of his kingdome, and (whether, to the intent that his words should be the better beleueed, or whether vpon too much trust of his owne cunning) he offered himselfe to suffer death for it, if his prophesie proued not true. Herevpon being committed to prison within the castell of Corf, when the day by him prefixed came, without any other notable damage vnto King John, he was by the King’s commandement drawne from the said castell, vnto the towne of Warham, and there hanged, together with his sonne.’ *Holinshed*.

Ascension-day, The festival on which is commemorated the Ascension of Christ into Heaven. It always falls on a Thursday forty days after Easter.

At noon, Shakespeare has taken this from the old play:—

‘On some other knowledge that I have
By my prescience, ere Ascension-day
Haue brought the Sunne vnto his vsuall height
Of Crowne, Estate, and Royall dignitie,
Thou shalt be cleane dispoild and dispossess.’

158. **To safety**, to safe keeping, custody; Cf. *Romeo and Juliet*, V. iii. 183:—

‘Hold him in safety, till the prince come hither.’

162. **Lord Bigot**, Shakespeare took this character from the old play, the writer of which apparently borrowed him from *Holinshed*. There was, however, no such person. *Holinshed* probably intended Roger Bigod, Earl of Norfolk.

165. **Whom they say is**, a confusion of two constructions. See Appendix C.

166. **On your suggestion**, at your instigation; Cf. *Richard III*, III. ii. 103:—

‘Then was I going prisoner to the Tower,
By the suggestion of the queen’s allies.’

168. **Their companies.....loves**. We have again the same peculiarity as in lines 61 and 102 above, ‘on goods’ and ‘on sorrows.’

170. **The better foot before**, i.e., with all possible speed.

Wright compares *Titus Andronicus*, II. iii. 192 :—

‘Come on, my lords, the better foot before.’

We now say, ‘Put your best foot foremost.’ It is difficult to see how the phrase arose.

171. **Subject enemies.** ‘subject’ is here an adjective.

174. **Be Mercury.....heels,** Mercury (Hermes) the messenger of the gods. Homer, *Odyssey* V, describes the winged sandals of Hermes :—

‘But straightway unto his foot-soles he bound the shoon:
fair-wrought,

Deathless and never dying : o’er the wet wave him they bear
And over the limitless land as swift as the breath of the
air :—W. MORRIS’s translation.

Virgil imitates the passage, *Æneid* IV, 239—241. In *Henry V* (Act II, *Prologue*) we have :—

‘Following the mirror of all Christian kings.

With winged heels, as English Mercuries.’

175. **Like thought,** This simile, of the swiftness of thought, is very common in Shakespeare.

176. **The spirit.....speed,** The rapid succession of critical events which we now see shows us that without rapidity of execution no success is possible.

177. **Spoke, spoken :** see Appendix C. **Sprightful,** full of spirit, high-spirited. We have the adverb *sprightly* in *Richard II*, I. iii. 3 :—

‘The Duke of Norfolk sprightly and bold

Stays but the summons of the appellant’s trumpet.’

181. **My mother dead,** Notice how the King’s mind harps on his mother’s death. See above l. 127. His weak nature is incapable of self-support. For the management of England he leans utterly upon the Bastard ; for the safety of his French dominions he feels powerless without Elinor.

182. **Five moons,** Holinshed and other chroniclers mention this phenomenon as appearing in the ‘Province of York’ in the month of January about ten o’clock, four of the moons being fixed, one at each of the points of the compass, the fifth ‘set in the midst of the other, having many stars about it, and went five or six times encompassing the other, as it were the space of one hour, and shortly after vanished away.’ In the old play the prophet interprets the apparition thus :—

‘The Skies wherein these Moones have residence.

Presenteth Rome the great Metropolis.

Where sits the Pope in all his holy pompe.

Foure of the Moones present foure Provinces.

To wit, Spaine, Denmarke, Germanie, and France.

That bear the yoke of proud commanding Rome,
 And stand in fear to tempt the Prelates curse.
 The smallest Moone that whirls about the rest.
 Impatient of the place he holds with them,
 Doth figure foorth this Island Albion,
 Who gins to scorne the See and State of Rome,
 And seekes to shun the Edits of the Pope.'

182. **To-night**, last night, Shakespeare uses *to-night* indifferently with this meaning and with its present meaning of 'the present night,' or the approaching night. See above l. 85, and below V. v. 20 :—

'Well; keep good quarter and good care to-night,'
i.e., the coming night.

185. **Beldams**, *belle dame*, (fair lady) originally a grandmother. then, as here, an old hag. Cf. *Macbeth*, III. v. 2 :—

'Have I not reason, beldams as you are,
 Saucy and overbold.'

Macbeth is addressing the witches.

186. **Prophecy**, not foretell the future, but comment upon, explain the meaning of; just as the 'Propheying's' of the Puritans were discourses expounding the scriptures.

187. **Is common in their mouths**, is a common topic of conversation.

191. **Makes fearful action**, shows by his gestures and expression, the fear he feels.

193. **I saw.....thus**, Hubert accompanies his speech with an appropriate imitative gesture.

198. A very amusing, if also learned, discussion arose on this line among eighteenth century commentators. In Shakespeare's time, as now, a shoe was so made that it fitted the right or left foot as the case might be, whilst its fellow fitted the other foot. By Dr. Johnson's time, however, probably owing to the fashion of wearing square-toed shoes, either shoe fitted either foot. Accordingly Johnson remarks on this passage: 'I know not how the commentators understand this important passage, which in Dr. Warburton's edition, is marked as eminently beautiful, and, on the whole, not without justice. But Shakespeare seems to have confounded the man's shoes with his gloves. He that is frightened or hurried may put his hand into the wrong glove, but either shoe will equally admit either foot. The author seems to be disturbed by the disorder which he describes.' Hereupon the 'commentators' ransacked out-of-the-way Elizabethan literature in order to prove that the poet was, when he wrote the passage, suffering from no temporary

mental aberration. It would have been enough for them to have referred to one of Shakespeare's own plays, *The Two Gentlemen of Verona*, II. iii., where the clown Launce indulges in much absurd fooling on the subject of his 'left shoe.' Boswell in his edition of 1821 ushers in two pages of 'variorum' notes with this remark: 'The following notes afford a curious specimen of the difficulties which may arise from the fluctuations of fashion. What has called forth the antiquarian knowledge of so many learned commentators is again become the common practice at this day.'

The Indian student may be reminded that in Europe tailors always sit at their work without their shoes or slippers.

199. **A many**, See Appendix C.

200. **Embattailed**, drawn up in battle array. (Cf. *Henry V.* IV. ii. 14:—

'The English are embattail'd, you French peers.'

See Appendix B.

201. **Artificer**, artisan, workman.

202. **His tale**, i.e., the tailor's tale.

203. **Possess**, see above note in line 145.

207. **No had**, i.e., had I not? See Appendix A. for emendations suggested or adopted by various editors, but the words have since been defended by reference to similar uses ("no will," "no does," "no did," and "no had" itself) found in Elizabethan writers. **Provoke**, incite; see below II. 246.

209. **Humours**, momentary impulses. Perhaps Shakespeare when writing this speech had in mind the murder of Thomas à Becket. Warburton and Malone suppose that Shakespeare here was alluding to Elizabeth and Mary (Queen of Scots. and that the poet 'meant to pay his court to Elizabeth by this covert apology for her conduct to Mary. But surely even if Shakespeare had thought there was any analogy between the two cases, between the murder of a child at a usurper's instigation and the execution of a person convicted, after full trial, of detestable crimes, and one also who was a danger to the peace of the realm—and had he thought that Elizabeth's part in the matter required 'apology,' he would scarcely have been so lacking in tact as to seek to 'pay court' by pointedly reminding his sovereign of a matter so delicate and so distasteful. Knight has some excellent remarks on this point in his Introduction to *King John* (*Pictorial Shakespeare*.)

210. **The bloody house of life**. The body, dwelling place of the soul, which *becomes* bloody after the act. This use of the adjective is called *proleptic*, i.e., anticipative. Wright

compares *Macbeth*, III. iii. 76:—

Ere humane statute purged the gentle weal,
i.e., purged and so rendered gentle.

A very bold use of the figure is found in Keats's *Isabella*, xxvii:—

‘ So the two brothers and their murder’d man
Rode past fair Florence,’

i.e., the brothers and the man who was to be murdered by them in the course of the ride.

With the whole passage Delius happily compares *Macbeth*, II. iii. 72—75:—

‘ Most sacrilegious murder hath broke ope
The Lord’s anointed temple, and stole thence
The life o’ the building,’

i.e., King Duncan’s body.

211—214. **And on the winking...respect**, to understand the slightest sign or gesture on the part of their rulers as a deliberate command; to interpret seriously the expressions of a king when he is angry (*dangerous* majesty), when, perhaps, the wrathful look is merely the outcome of a passing emotion and not of a fixed intention. **Upon humour**, owing to caprice. Cf. ‘upon commodity,’ II. 597. **Advised respect**, deliberate reflexion.

215—218. Shakespeare has here borrowed a hint from some lines in the old play; but how far he has transformed the original fustian, the original lines will show:

Hub. Why here’s, my Lord, your Highnes hand and seal
Charging on lives regard to doo the deede.

John. Oh dull concepted peazant, knowst thou not
‘ It was a damned execrated deed?
Showst me a seale? Oh villaine, both our soules
Have sold their freedom to the thrall of hell
Under the warrant of that cursed Seale.
Hence villaine, hang thyself, and say in hell
That I am comming for a kingdom there.

This is quite in Ancient Pistol’s vein.

220. See Appendices A, B, C.

Make deeds ill done, i.e., causes the doing of ill-deeds. See Appendix A.

221. **Quoted and signed**, marked and stamped: *quote*, originally to mark off into chapters and verses for reference. See *All’s Well That Ends Well*, V. iii. 205:—

‘ He’s quoted for a most perfidious slave’

224. **Aspect**, appearance; the accent, as always in Shakespeare, on the last syllable.

226. **Liabile**, fit, suitable. Wright explains, 'disposed or inclined.'

227. **Faintly broke with**, hinted afar off: *break with*, make a disclosure, inform, open one's mind to. Cf. *The Two Gentlemen of Verona*, II. iii. 44:—

'Now will we break with him.'

In a similar way we now speak of 'breaking the news.'

229. **Made it no conscience**, made it a matter wherein your conscience had no concern, *i.e.* had no scruple. *Made* is grammatically incorrect; Pope altered to *mad'st*.

230. **My lord**, Hubert here is on the point of telling the King the real truth, but John, misunderstanding, sweeps along in a torrent of voluble passion.

231. **Hadst thou but, &c.**, Dr. Johnson has some very just remarks on this speech: "There are many touches of nature in this conference of John with Hubert. A man engaged in wickedness would keep the profit to himself, and transfer the guilt to his accomplice. These reproaches, vented against Hubert, are not the words of art or policy, but the eruptions of a mind swelling with consciousness of a crime, and desirous of discharging its misery on another.

"This account of the timidity of guilt is drawn *ab ipsis recessibus mentis*, from the intimate knowledge of mankind, particularly that line in which he says, that *to have bid him tell his tale* in express words, would have *struck him dumb*: nothing is more certain than that bad men use all the arts of fallacy upon themselves, palliate their actions to their own minds by gentle terms and hide themselves from their own detection in ambiguities and subterfuges."

232. **Spake darkly**, obscurely hinted at.

234. **As bid me**, *as if* to bid me; see Appendices A and C. Cf. *Macbeth*, II. ii. 28:—

'One cried "God bless us!" and "Amen" the other,

As they had seen me with these hangman's hands.'

238. **Parley with sin**, confer with, make approaches to; but see Appendix A.

240. **To act**. See Appendix C.

243. **Braved**, defied; see below, IV. iii. 87:—

'Out dunghill! darest thou brave a nobleman?'

246. **This fleshly land**, my body; Shakespeare nowhere else uses this word.

246. **This kingdom**, cf. *Julius Cæsar*, II. i. 65:—

'The state of man,

Like to a little kingdom, suffers then

The nature of an insurrection.'

This confine.....breath, this space in which the blood and breath are confined; Cf. *King Lear*, II. iv. 150:—

‘O, sir, you are old;

Nature in you stands on the very verge

Of her confine.’

‘Confine’ is also used by Shakespeare in the sense of *prison*, and Wright quotes several passages as parallel to the present instance, but the context here distinctly shows that the metaphor intended is not the enclosing walls of a prison but the boundaries of a territory.

247. **Reigns**, see Appendix C.

248. **Between.....death**. His conscience and the knowledge of the crime he has committed are the two opposing elements in his soul which produce civil war.

254. **Within this bosom, &c.** Hubert’s protestation is not quite in accordance with fact.

255. **Motion**, impulse, tendency of mind. See Act I. 212, and note. Cf. *Julius Cæsar*, II. i. 64:—

‘Between the acting of a dreadful thing

And the first motion,’ &c.

256. **And you have.....form**, in slandering my form you have slandered nature.

257. **Exteriorly**. See Appendix C.

259. **Than to be butcher, &c.**, The ellipsis must be supplied in some such way as this: ‘Than a mind which would prompt one to be, &c.’ See Appendix C.

264. **Feature**, outward appearance. Cf. *As You Like It*, III. iii. 3, ‘Doth my simple feature content you;’ and above, II. 121:—

‘Liker in feature to his father Geffrey

Than thou and John.’

265. **Foul.....blood**, eyes blinded with the foul imagination of blood.

267. **Closet**, private apartment. Cf. *Julius Cæsar*, II. i. 35:—

‘The taper burneth in your closet, sir,’

and *Matthew*, vi. 6: ‘But thou when thou prayest enter into thy closet, and when thou hast shut the door, pray to thy Father which is in secret.’

268. **Expedient**, see II. 60, 223 and note.

269. **Conjure**. Shakespeare accents the word on the first or second syllable indifferently, without change of meaning.

SCENE III.

Arthur attempting to escape from prison is killed in leaping from the castle walls. Pembroke, Salisbury and Bigot

enter, talking together about their intention to join the Dauphin—the first we hear of this—when their conversation is interrupted by the Bastard who comes to bid them to the King's presence. Their refusal is strengthened by the discovery of Arthur's dead body. The Bastard doubts whether there has been murder, but the barons protest that Hubert is the guilty man, solemnly vow vengeance, and, on Hubert's sudden arrival to assure them that Arthur still lives, tax him with the crime. Hubert protests his innocence, but without convincing the lords, who depart in all haste to the Dauphin's camp at St. Edmundsbury. With the Bastard Hubert is more successful. He, though horror-struck at what has happened, and apparently convinced of the usurpation of John, does not falter in loyalty to his master, but hastens to the King to help him to meet the storm which is gathering upon him.

The scene in the main closely follows the old play, save that the Bastard's part is omitted in the earlier drama, and that, in it, the lords do not think of joining the Dauphin until after the discovery of Arthur's dead body. They then propose to invite Lewis to invade the kingdom and to claim the crown. Shakespeare has seen fit to make the Dauphin's invasion independent of any invitation on the part of the barons, though Pandulph has taught him to anticipate their help.

The old play is divided into two parts. The first ends with Hubert's departure to assure the barons that Arthur is alive: the second opens with Arthur's attempt to escape.

3. **There's**, See Appendix C.

4. **This ship-boy's semblance**, this ship-boy's disguise. This of the disguise is Shakespeare's own invention. There is no mention of it in the old play. Those critics who maintain that Shakespeare's Arthur is throughout intended to be an infant seem to have overlooked this of the ship-boy's disguise (See note on Act II). Shakespeare seems to have had a curious affection for ship-boys. The student will remember how a ship-boy figures in the great address to sleep in *Henry IV*, Part II, and the ship-boys climbing upon the 'hempen tackle' in *Henry V* (Prologue, Act III.)

9, 10. In the old play there is a stage direction as follows:—'He leapes, and bruising his bones, after he was from his trance, speakes thus.' Then come fifteen lines of dying speech, mainly about his mother.

11. **Him**, the Dauphin. In the old play the lords come in with the express purpose of bribing the 'keeper of this place' (the castle) to show them Arthur's grave. Shakespeare

is fond of the natural device of making his characters engaged in a discussion, supposed to be begun before their entrance upon the stage.

12. **It is our safety**, our safest course lies in joining the Dauphin in accordance with the invitation contained in the Cardinal's letter brought by Melun.

15. **The Count Melun**, a character borrowed from the old play (the Vicount Meloun). The old dramatist found him apparently in Holinshed.

16, 17. 'The meaning of course is, 'whose private communication with me of the state of the Dauphin's feelings towards us tells us much more than we can gather from this brief letter.' Hammer's reading, 'than these general lines impart,' is distinctly tempting.

19. **Or rather then set forward**, or rather let us begin our journey then.

20. **Or ere**, before. See Appendix C.

21. **Once more . . . met**, The Bastard had already met the 'distempered lords,' III. ii. 162.

23. **Distemper'd**, ill-humoured, angry. Cf. *Tempest*, IV. 145: 'Never saw I him touched with anger so distemper'd.'

24. **We will not . . . cloak**, Without the figure, 'We, being men of honour, will not lend our support to a cause which is not only weak, but disgraced by crimes.' 'Sin-bestained' has been proposed; but see Appendix A. *Line* in Shakespeare sometimes mean to 'strengthen from within,' in the sense of *fortify*, e.g., 'line and new repair our towns of war' (*Henry V*, II. iv. 7), and 'line the rebel with hidden help' (*Macbeth*, I. iii. 112). Wright quotes these in a note on this passage, but obviously the more appropriate parallel would be 'winter garments must be lined' (*As You Like It*, III. ii. 111), and 'when they have lined their coats' (*Othello*, I. i. 53.)

25. **Attend**, wait on, follow.

29. **Griefs**, sorrows.

Reason, in Shakespeare 'to reason' means simply to talk, converse, as often as it does to argue, speculate. Cf. *Merchant of Venice*, II. vii. 27:—

I reason'd with a Frenchman yesterday.'

Salisbury says that their sorrows make them forget the usages of politeness.

30. **Little reason**. The Bastard plays on the two meanings of the word 'reason.'

33. **No man else**, see Appendix A. The Bastard replies that an impatient man has no right to regard his impatience as excuse for injuring another, however he may treat himself.

34. **What is he lies here**, who is he *that* lies here. See Appendix C.

35—40. In Shakespeare, not infrequently, the purely poetic gets the better of dramatic realism. These three short speeches, each of equal length, each containing a single intensely poetic fancy, are rather lyrical than dramatic.

40. **Found it**, *i.e.*, 'this beauty.'

41. **Have you beheld**, see Appendix A. Knight and some others retain the reading of the first two folios 'you have beheld.' Knight observes: 'We retain that of the original, which appears to mean—You see—or have you only read, or heard? Your senses must be so startled that you may doubt "you have beheld."' This appears to be a very strained explanation of an untenable reading. As it stands the passage is an instance of climax.

47. **Arms**, here *armorial bearings*. A coat-of-arms is always surmounted by a crest. Murder is thus personified, and takes, appropriately, as his crest, the symbol of his most representative act.

48. **Savagery**, atrocity, savageness. Not elsewhere used in Shakespeare with this meaning. It only occurs elsewhere once (*Henry V*, V. ii. 47), and there means 'wild growth' (of plants).

49. **Wall-eyed**, fierce-eyed. Cf. *Titus Andronicus*, V. i. 44: 'wall-eyed slave.' Wright (Clarendon Press) has a long and learned note on this word which is, however, not very helpful. Skeat says that 'wall-eyed' is a Scandinavian word. Icelandic *ragl*, a beam, *ragleygr*, with a beam in the eye, said of a horse with a diseased eye. In Spenser to be 'wall-eyed' is a sign of jealousy. In *Othello* jealousy is a 'green-eyed monster.' Apparently to be 'wall-eyed' is merely to look or stare in an unnatural manner, whether from some defect of the eye, or from passion such as jealousy or fury.

50. **Remorse**, Here, as generally in Shakespeare, pity.

52. **Sole**, unique, standing by itself.

54. **The unbegotten sin of times**, the most heinous sin which future time has yet to produce. See Appendix A. Pembroke says that all past murders and all possible future murders sink into insignificance when compared with this murder. Is there somewhat of insincerity, or at least, self-delusion, what we now call *Cant*, intended in all these hyperboles? Subsequent events show that the Barons' conduct is very largely based upon motives of self-interest: they return to their allegiance when it proves convenient to do so, and apparently lose all remembrance of the 'heinous spectacle.' The Bastard, a man whose mind is quite 'clear of

cant,' is sufficiently horror-struck by Arthur's supposed murder, and characterises the act in fitting terms; but he indulges in no extravagances of rhetoric or poetic fancy.

56. **Exampled by**, when compared to.

61. **A kind of light**, a hint.

63. **Practice**, plot; see IV. i. 20 and note.

64. **From whose.....soul**, There seems to be here rather a confusion of ideas, than an ellipsis. We should expect, "from whose obedience (obedience to whom) I free, or absolve, my soul," or "obedience to whom I forbid my soul."

67. **Incense of a vow**, Incense, both in Jewish and Christian ritual, was and is a symbol of prayer. See *Revelation*, viii. 3: 'And another angel came and stood at the altar, having a golden censer, and there was given unto him much incense, that he should offer it with the prayers of all saints upon the golden altar which was before the throne.'

68. **Never to.....world**, "This is a copy of the vows made in the ages of superstition and chivalry."—*Johnson*. There does not appear to be much 'superstition' about this vow.

69. **Infected**, affected, with the sense of being corrupted; turned away from one's purpose by some taint.

71, 72. **Till I have set.....revenge**, 'till I have crowned my hand with glory by ennobling it by revenge.' This not very difficult passage has given rise to considerable controversy. Farmer conjectured *head* instead of *hand*, and several editors have adopted this reading. If this be right, Salisbury means that the honour of being revenged will crown *Arthur's* head (metaphorically) with a glory, i.e., the nimbus of a saint. Mason, retaining 'hand,' thought that at this point Salisbury 'should take hold of Arthur's hand.' It is strange that there should be any difference of opinion. Salisbury kneels down and raises his own hand to heaven as he pronounces his vow. No actor could have any doubt as to what was intended. Besides, it is not Arthur's head or hand that can possibly be 'glorified' by an act of vengeance. It is Salisbury who will gain honour by the work of his hand, for which honour he is content to forego 'the pleasures of the world.' Rolfe reads 'head,' argues in favour of it, and then immediately quotes with approval Schmidt's paraphrase of *giving it the worship of revenge*—'ennobling it by revenge,' which is nonsense, except as referring to Salisbury's 'hand.'

77. **Avaunt**, begone, French *en avant*, forward! Cf. *Merry Wives of Windsor*, I. iii. 90: 'Rogues, hence, avaunt!' and *Macbeth*, III. iv. 93:—

'Avaunt! and quit my sight! let the earth hide thee!'

79. **Your sword is bright.** Cf. *Othello*, I. ii. 59 :—

‘Put up your bright swords, for the dew will rust them.’
The Bastard is characteristically contemptuous.

84. **My true defence**, defence of my own truth and innocence. Wright quotes for a similar transposition, *Lear*, III. vi. 120 :—‘In thy just proof.’

85. **Marking of your rage.** See Appendix C.

87. **Out dunghill**, so also in *Lear*, IV. vi. 249 : In 2 *Henry IV*, V. iii. 108, we have ‘dunghill-cur,’ a cur who lives on refuse picked up on dunghills; hence, as here, a term of contemptuous reproach, meaning ‘low-born fellow.’

89. **My innocent life**, Dyce reads ‘self,’ “the word ‘life’ having been repeated by mistake from the line above.” There seems to be no kind of necessity for the change. ‘Innocent self’ is distinctly weak, and the repetition of ‘life’ may very well have been intentional. Wordsworth reads ‘my innocence.’

90. **Do not prove me so**, do not compel me to slay you, and so become a murderer. See Appendix A.

91. **Yet**, up to this time, hitherto. See Appendix C.

94. **Stand by**, stand back.

95. **Thou wert better**, it would be better for you : see Appendices C and B.

Gall, hurt, wound. Cf. *Hamlet*, IV. viii. 148 : ‘If I gall him slightly, it may be death.’

97. **Spleen**, passion. See II. i. 68, and note.

98. **Betime**, soon ; i.e., before it is too late.

99. **Toasting-iron**, sword ; used contemptuously. Cf. *Henry V*, II. i. 7—9 : ‘I dare not fight ; but I will wink and hold out mine iron : it is a simple one ; but what though ? it will toast cheese.’

101. **Faulconbridge**, The Bastard is called by his original and recently acquired names indifferently. So in III. ii. he speaks of himself, and John addresses him, as Philip.

106. **My date of life**, the time given or appointed me to live. This is the literal meaning of the word. Cf. *Sonnet cxxiii* :—

‘Our dates are brief, and therefore we admire

What thou [Time] dost foist upon us that is old.’

108. **Rheum**, See III. i. 23. IV. i. 33, and notes.

109. **Long traded in it**, long practised in it : cf. *Troilus and Cressida*, II. ii. 64 :—

‘Mine eyes and ears,

Two traded pilots ’twixt the dangerous shores

Of will and judgment.’

110. **Remorse**, pity ; see above 50 and note.

Innocency, innocence. See 2 *Henry IV*, V. ii. 39:—

‘If truth and upright innocency fail me.’

Wright quotes Psalm xxvi. 6: ‘I will wash mine hands in innocency.’

116. **Here’s a good world**, Ironical.

121. **Thou’rt damn’d as black**, Cf. *Macbeth*, V. iii. 11.:—

‘The devil damn thee black, thou cream-faced loon.’

Staunton says, ‘Shakespeare had here probably in his mind the old religious plays of Coventry.....wherein the damned souls had their faces blackened.’ But the notion of the lost souls being blackened by the smoke of hell is a vulgar superstition as common as it is natural. Cf. *Henry V*, II. iii: ‘Do you remember,’ a saw a flea stick upon Bardolph’s nose, and ‘a said it was a black soul burning in hell-fire.’

122. **Prince Lucifer**, here, as in Milton, Satan, the prince of Hell: but really Phosphorus, the morning star. Cf. *Isaiah*, xiv. 12: ‘How art thou fallen from heaven, O Lucifer, son of the morning!’

126. **Do but despair**, only despair: do nothing but that; there is no hope left for thee.

130. See Appendix A. The Bastard means that Hubert’s crime is so great that nemesis will certainly overtake him; even though he try by every means to avoid it, it will overtake him in some most unexpected fashion.

133. **Stifle.....up**, ‘up’ here is used with an intensive force, to signify completeness.

136. **Of the stealing**. See Appendix C.

137. **Embounded**, bounded in, enclosed: not elsewhere used by Shakespeare.

140. **Amazed**. See above IV. ii. 137, and note.

142. **Easy**, easily, See Appendix C.

All England, The Bastard here admits Arthur’s claim to the crown of England.

144. **Truth**, the righteousness, honesty. Arthur, as rightful heir to the crown, and in his own person untainted by crime might have fitly represented England, and drawn to himself all that was noble and upright in the nation, as the usurping and criminal John could not.

146. **Scamble**, scuffle, struggle for. Cf. *Henry V*, I. i. 4:—

‘But that the scrambling and unquiet time

Did push it out of further question.’

Scamble and *Scramble* are apparently the same word. The metaphor is from hungry, savage dogs struggling together for a bone; a similitude purposely degrading.

147. **Unowed interest**, the unowned interest; the interest that has no rightful owner to claim it.

149. **Dogged**, doggish, dog-like, savage as a dog. See above, IV. i. 129.

151. **Powers from home**, i.e., foreign powers, the French army.

Discontents, disaffected persons; the barons.

154. **Wrested**, that has been unjustly seized. See Appendix A.

155. **Cincture**, girdle. See Appendix A.

158. **Are brief in hand**, must be quickly dispatched.

ACT V.

SCENE I.

King John, in order to win the Church to his side, as against the invading French and his own revolted subjects, has yielded up his crown to the Pope, through his legate Pandulph, and receives it again from Pandulph, thereby acknowledging himself the vassal of Rome. Pandulph promises to persuade the French to lay down their arms, and departs to do so. John, remembering that it is Ascension-day, recalls Peter of Pomfret's prophesy. The Bastard enters with bad news. All Kent has yielded, except Dover; London has received the Dauphin; the nobles refuse to return to their allegiance; and Arthur is dead. Nevertheless he strives to awaken the courage of the King, scoffs at the 'inglorious league' made with Rome, and cheerfully accepts the entire responsibility of making defensive preparations, which the weak spiritless King throws upon his shoulders.

The scene, so far as the incidents are concerned, is a condensed version of two or three scenes of the *Troublesome Raigne*. These incidents are treated in the old play very diffusely. For instance, the earlier dramatist makes much more of the abdication; John's conflicting emotions; his final determination to dissemble, on the plea that his sins are too great to allow of his being the champion who should free England from Rome:—

"Thy sinnes are farre too great to be the man
T' abolish Pope, and Poperies from thy Realme:
But in thy seate, if I may guesse at all,
A King shall raigne that shall suppressse them all."

1. **The circle of my glory**, my royal crown: See *Antony and Cleopatra*, III. xii. 18:—

‘(Cleopatra) of thee craves
The circle of the Ptolemies for her heirs.’

3. See Appendix A.

Holding of, in the feudal sense, as the Pope’s vassal.

5. **Now keep your holy word**, the promise Pandulph had made before the King resigned his crown. In the old play Pandulph says:—

‘And where his Holinesse hath kindled Fraunce,
And set thy subiects hearts at warre with thee,
Then shall he curse thy foes, and beate them downe,
That seeke the discontentment of the King.’

7. **’Fore we are inflamed**, before the country flares up into insurrection. Mason reads *for* (= because), remarking that *fore* ‘cannot be right, for the nation was already as much inflamed as it could be, and so the King himself declares.’ Mason is certainly wrong. What follows shows that John, in the belief that Arthur is alive, still expects his barons to return to him. He is ignorant of the extent to which disaffection has gone until the Bastard arrives to tell him of it.

8. **Counties**, Steevens thought that *counties* here might mean nobles, as in *Romeo and Juliet* (County Paris) and *Much Ado About Nothing* (County Claudio). Other commentators, including Delius and Knight, follow Steevens, on the ground that there is no difference between ‘our discontented counties do revolt,’ and ‘our people quarrel with obedience;’ but, as Wright explains, “‘discontented counties’ refers only to certain parts of the country which were actually in revolt, while a spirit of disobedience affected the whole people.”

11. **To stranger blood**, to alien blood, to a foreigner: ‘stranger’ is the noun used as an adjective. Cf. *Midsummer Night’s Dream*, I. i. 219:—

* To seek new friends and stranger companies.’

12. **Mistempered**, disaffected, distempered, diseased. The metaphor, kept up to the end of the speech, is from medicine.

13. **Rests.....qualified**, can be cured by you alone.

15. **Present medicine.....minister’d**, medicine must be ministered immediately.

18. **Upon**, owing to, because of.

19. **Convertite**, a repentant sinner. Cf. *As You Like It*, V. iv. 190:—

‘Out of these convertites
There is much matter to be heard and learned,’

and *Lucrece*, 743 :—

‘He thence departs a heavy convertite.’

The word has been made the subject of a somewhat unnecessary controversy, some editors maintaining that *convertite* is the same as *convert*; others that a *convert* is one who changes his religion, while a *convertite* is merely a penitent; another again maintains that a *convertite* is ‘not merely a convert, but a person who having relapsed had recovered.’ The word seems to have been used, as it well might, in all three senses. Here, as in the other two instances quoted, it decidedly means *penitent*. So the old play :—

‘John, now I see thy hasty penitence.’

23. **Upon your oath, &c.**, in consideration of.

25. **Is this Ascension-day?** Holinshed, following Matthew Paris, makes the King resign his crown on the eve of Ascension-day. “For the day before the Ascension-day. King John had resigned the superioritie of his kingdome (as they tooke the matter) vnto the pope, and had doone to him homage, so that he was no absolute [independent] King indeed, as authors affirme.” Ascension-day in 1213 fell on May 23. John submitted to the pope on May 15. As Wright observes, with a touch of humour in which he does not often indulge, “In the interpretation of prophecy this is a tolerably near approximation.”

27. **Give off**, take off and give up. Not elsewhere in Shakespeare.

30, 31. **Nothing.....Dover Castle** :—

‘Thy Land is theirs, and not a foote holds out
But Dover Castle, which is hard besieged.’

—*Troublesome Raigne*.

“Therefore furnishing the castell of Dover, with men, munition, and vittels, he [John] left it in the keeping of Hubert de Burgh, a man of notable prowess and valiancie, and returned himselfe vnto Canturburie, and from thence tooke the high waie towards Winchester. Lewis being advertised that King John was retired out of Kent, passed through the country without anie incounter, and won all the castels and holds as he went, but Dover he could not win.”—*Holinshed*.

35. **Amazement**, confusion : Cf. ‘amazed,’ IV. ii. 137, and IV. iii. 140.

Hurries up and down. Either ‘hurries’ may be taken as an intransitive, and ‘up’ and ‘down’ as prepositions = ‘confusion reigns in the minds of your doubtful friends’; or ‘hurries’ may be a transitive, and ‘up’ and ‘down’ adverbs, = ‘confusion

drives your doubtful friends hither and thither,' i.e., from one side to the other. Delius understands the former; Wright prefers the latter.

37. **The.....friends.** While your enemies are many, your friends are, in the first place, few, in the second, *doubtful*, i.e., even the few waver in their allegiance.

40, 41. **An empty casket**, Wright compares *Lucrece*, 1037 :—

'Poor helpless help, the treasure stol'n away,
To burn the guiltless casket where it lay.'

The treasure, however, in this case is not life, but chastity.

43. **For aught he knew**, so far as he knew. The Bastard is thoroughly convinced of Hubert's innocence.

45. **As.....thought.** At the end of Act IV, John made at least some show of a determined spirit, and it is to this, apparently, that the Bastard is alluding. Perhaps, however, he refers to John's boldly defiant attitude to France and Rome in Act III. i.

48. **Be.....time.** See IV. ii. 176, and note :—

'The spirit of the time shall teach me speed.'

Be fire with fire, be full of fiery speed to match the fiery speed of the present critical events. Collier's 'old corrector'—an imaginary personage—has 'meet fire with fire;' but the second 'fire' rather refers to the foregoing 'time' than to the following 'threatener.'

49. **Outface**, intimidate, brow-beat. See II. 97, and note.

51. **Behaviours.** For a similar use of the plural in the case of Abstract Nouns, see above, Act IV. ii. 64 'goods,' 102 'sorrows,' and iii. 25 'honours.'

54. **Glisten**, glisten, glitter. Cf. *Merchant of Venice*, II. vii. 65 :—

'All that glisters is not gold.'

54. **The god of war**, Mars; So *Henry V*, I, Prologue 6 :—

'Then should the warlike Harry, like himself,
Assume the port of Mars.'

55. **Become**, grace, adorn. Cf. *Henry V*, I. ii. 8 :—

'God and his angels guard your sacred throne,
And may you long become it,'

and IV. ii. 40 :—

'Yon island carrions, desperate of their bones,
Ill-favouredly become the morning field.'

59. **Forage**, range abroad (in search of prey): So *Henry V*, I. ii. 110, of the Black Prince :—

'Whilst his most mighty father on a hill
Stood smiling to behold his lion's whelp
Forage in blood of French nobility.'

60. **Displeasure**, a hated enemy. 'The word has a much weaker meaning now.

66. **The footing of our land**, with our feet standing on our own land.

67. **Fair-play orders**, courteous conditions. See below ii. 118:—

'According to the fair-play of the world
Let me have audience.'

For 'orders,' several editors read 'offers.'

68. **Insinuation**, 'the act of making favour with a person' (Schmidt). At present it generally means to indirectly hint at something to a person's discredit. The Latin word *insinuare* means, to wind one's self gently into.

69. **Arms invasive**, invading armies: not elsewhere used by Shakespeare.

70. **A cocker'd silken wanton**, a pamper'd, luxurious, effeminate boy.—**silken**, i.e., one more used to a courtier's gay garments than to armour. Wright quotes from Lyly's *Euphues*; "I am enforced to think that either thou didest want one to give thee good instructions, or that thy parents made thee a wanton with too much cockering."

Brave, defy. Wright thinks there is a "side reference to the meaning of the adjective 'brave,' showy, splendid." He says that this is quite in Shakespeare's manner, and instances the 'bare bodkin' in *Hamlet*.

71. **Flesh his spirit**, make his spirit eager for fight (as a hound or falcon is trained by rewarding it with some of the flesh of the first game it has killed). The figure is common in Shakespeare: Cf. *1 Henry IV*, V. iv. 135:—

'Full bravely hast thou fleshed thy maiden sword.'
and *Henry V*, III. iii. ii:—

'The fleshed soldier rough and hard of heart.'

72. **Mocking idly spread**. Cf. *Macbeth* I. i. 49:—

'Where the Norweyan banners flout the sky
And fan our people cold.'

Idly, uselessly, (being unfurled as a challenge which is not accepted).

77. Once again John casts the burden on another's shoulders.

78, 79. **Yet I know foe**, Johnson explains, "Let us then away with courage; yet I so well know the faintness of our party, that I think it may easily happen that they shall encounter enemies who have more spirit than themselves." This is obviously wrong. The Bastard speaks hopefully, and means, "Though no doubt the danger is not to be slighted,

we are still strong enough to cope with a more powerful enemy than the Dauphin."

SCENE II.

The nobles at St. Edmundsbury have sworn fealty to the Dauphin. Salisbury at length protests the conflicting emotions by which he swayed. The Dauphin commends the 'noble temper' he manifests, but consoles him by reminding him of the material advantages which he will reap by his present course of action. At this point Pandulph enters and commands Lewis to lay down his arms. Lewis refuses, and shows that, where their interests clash, he is as little disposed to give way to Rome as John had been. Before Pandulph has time to reply, the Bastard enters, and learning that the Cardinal's mission has been fruitless, in stout terms defies the French, and roundly rates the revolted barons for their treachery. The scene ends with reciprocal defiance, Pandulph vainly attempting to intervene.

Again Shakespeare has condensed the diffuse material of the old play by leaving out incidents such as the swearing of the oaths. This, as in the case of John's resignation of his crown, is supposed to have just taken place before the scene opens. Again, in the old play a dialogue between Lewis and his French followers is introduced, in which the double dealing of the Dauphin is made plain even before the barons vow fealty.

STAGE DIRECTION, *The Dauphin's camp at St. Edmundsbury.* The locality was fixed by Theobald.

1. **Melun**, See above IV. iii. 15, and note.

3. **Precedent**, the first draft, original copy, as in *Richard III*, III. vi. 7: of the indictment of Hastings:—

'Which in a set hand fairly is engross'd,.....

Eleven hours I spent to write it over...

The precedent was full as long a-doing.'

4. **Fair order**, favourable terms; *order* has the same meaning as above V. i. 67: but 'fair' may be a transferred epithet and may mean, 'fairly,' i.e., clearly written.

5. **Perusing o'er**, the 'o'er' is pleonastic. Elsewhere Shakespeare uses *peruse* without a preposition.

6. **Sacrament**, Rolfe explains 'oath,' and no doubt that is the original meaning of the word; also the phrase 'taking the sacrament' is elsewhere used by Shakespeare to signify the swearing of solemn oaths; but in these instances, as here, there is a further meaning intended. In Catholic times it was customary to receive the sacrament, i.e., the communion,

after a solemn vow, in order to further add to its sacred character, and enhance the penalties attending on a breach of faith.

10. **An unurged**, See Appendix A.

11. **Proceedings**, See Act II. 214, and note.

12. **A sore of time**, a disease brought on by the present state of things. For this use of *time*, see above IV. ii. 61.

13. **Contemn'd**, contemptible.

14. **Inveterate canker**, the deep-rooted evil. *Canker*, an ulceration, the same word as *cancer*. In Shakespeare the word is generally used in its secondary sense of a worm in the heart of a flower destroying it.

19. **Cries out upon the name, &c.**, calls upon for assistance. Salisbury means that he is bound in honour to rescue his country and defend it from foreigners. This seems better than to take 'cries out' to mean 'exclaim against' the name of Salisbury. Wright gives both meanings but inclines to the latter.

21. **Physic of our right**, remedy of our right. *i.e.*, the restoration of our rights.

27. **Stranger, march**. See Appendix A.

30. **Upon.....cause**, for the disgrace which the adoption of this cause has unavoidably stamped on us. If 'spot' be the correct reading, it can hardly bear any other meaning than this.

34. **Clippeth thee**, encircles, embraces. Cf. *1 Henry IV.* III. i. 44:—

‘Clipp’d in with the sea

That chides the banks of England, Scotland, Wales.’

36. **A pagan shore**, The reference, undoubtedly, is to the crusades, in which Christian enemies might combine their forces against a common foe.

38. **Malice**, hatred; See above II. 251 and 380.

Vein of league, notice the metaphor.

40. **To spend**, Steevens, followed by some others, reads 'to spend' (the archaic intensive 'to'), but, as Wright points out, where two infinitives follow an auxiliary verb (here *combine* and *spend* after *might*) it is common to insert 'to' before the latter, though not before the first. Wright quotes the Prayer Book version of Psalm lxxviii. 8: 'But they might put their trust in God; and not to forget the works of God, but to keep his commandments.' See Appendix C.

41. **Affections**, passion, emotion. Cf. *Julius Cæsar*, II. i. 20:—

‘I have not known when his affections swayed
More than his reason.’

42. **Doth**, See Appendix C.

44. **Between.....respect**, between the circumstances that have compelled you to take this course and a noble regard for your country. See Appendix A.

46. **Silverly doth progress**, *silverly* is not elsewhere used by Shakespeare, nor, as a verb, is *progress*. See Appendix C.

50. **Blown.....soul**, See V. i. 17: Malone compares *Rape of Lucrece*, 1784:—

‘This windy tempest, till it blow up rain,
Hold back his sorrow’s tide.’

and Wright, 3 *Henry VI*, II. v. 86:—

‘See, see what showers arise,

Blown with the windy tempest of my heart.’

51. **Amazed**, Here rather in the present sense of ‘astonished.’

53. **Meteors**, See above, III. iv. 157, and note.

58. **Nor.....fortune, &c.**, whose life has never known serious calamity, and who consequently would be more affected by adverse circumstances than those who have had (like Salisbury) more experience of difficulties and danger.

59. **Full warm of blood**, when the blood is warmed to the full. This is the folio reading. Heath conjectures ‘full of,’ which has been adopted by most modern editors. See Appendix C.

64. **And.....spake**. This expression is proverbial and means, ‘I have spoken as an angel might speak,’ i.e., there is something almost inspired in what I have said. The Dauphin sees Pandolph approaching, to give, as he fancies, holy confirmation to his words. Steevens quotes from Gower’s *Confessio Amantis*:—

‘Him thought it sowned in her ere,
As though that it an angell were,’

and Fleay from *Two Angry Women of Abington*.

‘Coomes. There speaks an angel. Is it good?’

Mr. Gourney. Ay.

Coomes. Then I can’t do ’t amiss: the good angel goes with me.’

Wright remarks: ‘Of course there is the inevitable play upon the word “angel,” [See above, II. 590] which is suggested by “nobles” just before; and it must be remembered that an angel was the fee for a lawyer’s opinion, from which perhaps “there spake an angel” as a proverbial expression of approval, may have had its origin.’ I should doubt very much whether any such play on words is intended. There are many verbal quibbles sufficiently wretched and regrettable in Shakespeare, but scarcely any, I do not say so pointless, but so calculated to defeat the end and aim of puns in general,

which is at once to strike the ear and force the quibble on the immediate attention of the hearer. 'Nobles' and 'angel' are too far apart, and the word-play could only be brought out by an actor, by pointedly emphasising both words, a proceeding too inane to be possibly intended by Shakespeare.

69. **The next is**, what follows is, *i.e.*, 'after saluting you I have to say.'

72. **The great metropolis**. The word metropolis (mother-city) is particularly appropriate here. The erring son has been restored to his mother's love and favour.

74. **War**, 'war' here as in II. 89 (see note), must be taken as metonymy, not personification; and for the same reason.

75. **Fostered up at hand**, *i.e.*, tamed, reared by hand. There is possibly a reference to Una and the lion (*Spenser, The Faerie Queene*, I. iii.)

79. **To be propertied**, to be treated as a tool or instrument. Cf. *Julius Cæsar*, IV. i. 40: of Lepidus, the 'slight, unmeritable man':—

'Do not speak of him but as a property.'

The word is borrowed from the technicalities of the theatre.

80. **Secondary at control**, a second in command, a subordinate under the control of another. Cf. *Measure for Measure*, I. i. 47:—

'Old Escalus,

Though great in question, is thy secondary.'

83. **Your breath.....wars**, See Act III. iv. and V. i. 17—21.

Wars. As Wright observes, 'war' and 'wars' are used interchangeably by Shakespeare.

84. **This chastised kingdom**, most probably 'the kingdom that I have chastised,' or 'chastised in being ruled by a tyrannical usurper.' 'Chastised,' as in II. 117, has the accent on the first syllable.

85. **And brought infire**, See the persuasive arguments brought forward by Pandulph in Act III. iv.

87. **With**, See Appendix C.

88. **To know the face of right**, to know how right appears. *i.e.*, the justice of my own right. Cf. above, IV. ii. 21:—

'The antique and well-noted face

Of plain old form.'

89. **Interest to**, claim to. Cf. *1 Henry IV*, III. ii. 98:—

'He hath more worthy interest to the state

Than thou the shadow of succession.'

and above, IV. iii. 147.

97. **What penny**, *i.e.*, of expense.

99. **Underprop**, support. Cf. *Richard II*, II. ii. 82 :—

‘Here am I left to underprop his land.’

101. **And such.....liable**, and those who are “ready to recognise my claim” (Wright), or perhaps, subject to me, bound to support me in my claim, *i.e.*, my own followers. See II. 490.

104. **Vive le roy**. Long live the King, (*French*); to be pronounced however in the English style, *Viv-e le roy*.

Bank’d their towns, sailed along the river by the towns on its banks. The following passage in the old play, to my mind, puts this interpretation beyond question :—

‘And from the hollow holes of Thamesis

Eccho apace replide *Vive la roy*.

From thence, along the wanton rowling glade

To Troynouant your fayre Metropolis.’

Rolfe however considers that the “most natural meaning” would be (but for the old play) Steevens’s paraphrase, “thrown up entrenchments before.” But surely, for the Dauphin to throw up entrenchments before towns, the inhabitants of which were enthusiastically welcoming him, would be a somewhat superfluous proceeding. As Wright observes, *bank’d* is formed on the analogy of *coasted*.

105. **The best cards**. An anachronism. Playing cards were not invented until a century and a half after John’s time.

107. **The yielded set**, and give up the game. We still speak of a *set* with regard to tennis, not, however, of cards. *Yielded* is proleptic.

109. **The outside of the work**. From Pandulph’s point of view, in which the end and aim of all human activity is the advancement of the Papacy.

113. **Drew**, see above, IV. ii. 118.

Head, army. Cf. *Henry V*, II. ii. 18 :—

‘For which we have in head assembled them.’

115. **Outlook**. The only use of the word in Shakespeare. It is generally explained ‘face-down,’ ‘brow-beat,’ as *outface*, in V. i. 50.

117. **Lusty**, ‘blown vigorously,’ (Wordsworth). The Bastard’s trumpet is in keeping with the man’s character.

118. **The fair-play.....world**, the courtesy with which, by general consent, all envoys are treated.

119. See Appendix A.

122, 123. **I do know.....tongue**, I know the limits within which I am permitted to speak.

124. **Wilful-opposite**, obstinately hostile; hyphenated by Theobald. See Appendix C.

125. **Temporise**, compromise, come to terms. Cf. *Troilus and Cressida*, IV. iv. 6:—

‘If I could temporise with my affection,
Or brew it to a weak and colder palate,
The like allayment could I give my grief.’

126. **Flatly**, plainly, without qualification.

130. **And reason too, &c.**, and there is good reason that he should be prepared.

132. **This harness’d masque**, this masque in armour. *Masque*, a favourite Elizabethan amusement. It consisted of a procession or entertainment in which the performers wore masques and disguises. Masques are frequently alluded to in Shakespeare. So in the *Merchant of Venice*, Act II. Gratiano prepares a masque, and in *Henry VIII*, I. iv., at Wolsey’s banquet the King attends with ‘other masquers habited like shepherds.’ The masque was later highly elaborated, especially by Ben Jonson, and became more dramatic, but singing and dancing were introduced. The subject was some allegoric fancy, and was generally a compliment to some royal or distinguished person. The performers were amateurs, often persons of high rank, and the costumes, scenery, &c., were far more lavish and costly than was the case with the regular drama.

Unadvised, rash.

133. **Unhair’d sauciness**, this insolence of a beardless boy. See Appendix A.

138. **Take the hatch**, leap the hatch; *hatch*, a half-door, such as would be common in farmsteads. The Bastard’s vigorous imagination conjures up a vivid and realistic picture of homely, even mean life. Compare the rustic strength of his language throughout with the artificial refinement of Salisbury’s poetic figures.

Hatch. Cf. Act II. 171. ‘In at the window, or else o’er the hatch,’ and *Lear*, III. vi. 76:—

‘Dogs leap the hatch, and all are fled.’

139. **Concealed wells**, Malone believed that ‘our author, with his accustomed license, used *concealed* for *concealing*,’ but *concealed* simply mean *hidden*.

140. **To crouch.....planks**, to hide behind heaps of unused timber (fence railings, perhaps) flung aside out of the way in a stable or out-house. **In litter**, see Appendix C.

141. **Pawns**, pledges, which the holder naturally locks carefully in a safe place.

144. **Crying.....crow**. See Appendix A. The crowing of a cock was enough to make you tremble. Douce points out

that the Latin *gallus* means both a cock and a Frenchman. Also the cock is supposed to share and typify a characteristic weakness of Frenchmen,—noisy, bragging conceit. Wright quotes with approval an opinion of Dr. Nicholson (*Notes and Queries*) that there is here a reference 'to the incident of the ominous flight of ravens, which was introduced into the play of Edward III, as striking terror into the French just before the battle of Poitiers.' But the context shows that the sort of terror here alluded to is not the fear aroused by the cry of an ominous bird foreboding disaster, but the more ludicrous terror which mistakes a bird's cry for an armed man's voice. The idea of a cock's crowing is thoroughly in keeping with the Bastard's humorous satire, and the words '*your nation's*' point sufficiently clearly to the cock.

149. **O'er.....towers**, wheels round in circles (a term in falconry) above his brood: **aery**, the nest of a bird of prey, sometimes misspelt 'eyry.' The derivation is unknown: Cf. *Richard III*, I. iii. 270:—

'Your aery buildeth in our aery's nest.'

150. **Souse**, swoop down on; another term in falconry.

Annoyance, abstract for concrete.

151. **And you**, The Bastard turns to the English barons.

Ingrate, ungrateful: Cf. *Twelfth Night*, V. 117:—

'You uncivil lady

To whose ingrate and unauspicious altar.'

Revolts, revolted subjects, rebels.

152. **You bloody Neroes**, Agrippina, the mother of the emperor Nero, was murdered at her son's instigation, A.D. 59: "The assassins closed in round her couch, and the captain of the trireme first struck her head violently with a club. Then as the centurion bared his sword for the fatal deed, presenting her person, she exclaimed, 'Smite my womb,' and with many wounds she expired," *Tacitus, Annals XIV*, 8 (tr. Church and Brodribb).

155. **Amazons**, the warrior women of Greek mythology.

157. **Needles**, pronounced in one syllable, as in *Midsummer-Night's Dream*, III. ii. 204:—

'Have with our needles created both one flower.'

See Appendix A.

159. **Brave**, bragging, bravado. Cf. *Titus Andronicus*, II. i. 30:—

'To bear me down with braves.'

162. **Brabblers**, noisy talker. Used once elsewhere by Shakespeare as the name of a dog; *Troilus and Cressida*, V. i. 99:—

'He will spend his mouth, and promise, like Brabblers, the

hound.' *Brabble*, noisy quarreling is found in *Twelfth Night*, V. 68, and *Titus Andronicus*, II. i. 62; and *prabble* (Welsh dialect) several times in *Henry V* and the *Merry Wives of Windsor*.

163. **No, I will speak.** The Bastard shows little courtesy to the Pope's representative.

165. **Interest**, claim, right; see above l. 89.

169. **Even at hand**, close by.

170. **All as loud**, just as loud, *all*, an intensive.

172. **The welkin**, the sky; Cf. *Midsummer-Night's Dream*, III. ii. 356:—

'The starry welkin cover thou anon
With drooping fog as black as Acheron.'

174. **This halting legate**, lame, limping, used metaphorically; not probably as Wright explains, *dilatory*, but rather, *feeble*. The Bastard takes special delight in insulting Pandulph, whose interference he regards as derogatory to the honour of his country. See above, i. 65—75.

176, 177. **In.....death**, 'a skeleton figure of death.' Steevens quotes *Lucrece*, 1761:—

'Shows me a bare-boned death by time outworn,—'
and Rolfe, *Richard II*, III. ii. 160:—

'For within the hollow crown,
That rounds the mortal temples of a king
Keeps death his court, and there the antic sits.'

But the applications of the figure in *Richard II* and the present passage are entirely different. Compare the Bastard's figure of destroying death above, II. 352—355. Coleridge uses 'a Death,' for a skeleton:—

'Is that a *Death*? and are there two?

Is *Death* that woman's mate.'—*The Ancient Mariner*, iii.

SCENE III.

The battle has begun, not favourably for King John, who is despondent and racked with fever. However a messenger arrives, bringing cheering news from the Bastard. The ships bearing the reinforcements expected by the Dauphin have been shipwrecked, and the French are in retreat. John, too sick to welcome the good news, leaves the field and is borne in his litter to Swinstead abbey.

There is in the old play no scene which exactly corresponds to the present one, but the events mentioned are gathered from various passages scattered up and down the long and tedious 'second part' of *The Troublesome Raigne*.

8. **Swinstead.** Swineshead is the correct name of this place, but Shakespeare took the name from the old play. Swineshead is a town in Lincolnshire, about seven miles south-west of Boston. In the time of John it was a seaport, but the sea has since receded. As a matter of fact it was at Newark, not Swineshead, that John died. See note on Scene VI., below.

9. **Supply**, reinforcements; used as a noun of multitude as in V. 12, below.

10, 11. **Was.....on.** See Appendix C.

Goodwin Sands, or 'the Goodwins,' off the northern coast of Kent and near the mouth of the Thames. They were submerged in 1100. The land had belonged to the great Earl Godwin half a century before: hence the name. Cf. *Merchant of Venice*, III. i. 2—7: "Why, yet it lives there unchecked that Antonio hath a ship of rich lading wrecked on the narrow seas; the Goodwins, I think they call the place; a very dangerous flat and fatal, where the carcasses of many a tall ship lie buried."

12. **Richard**, The way in which Shakespeare refers to the Bastard indifferently by his original and acquired name has occasioned various comments. Malone says: "The King calls him familiarly by his old name of Philip, but the messenger could not take the same liberty." The messenger has taken a sufficient liberty by omitting the title 'Sir.' Cowden Clarke says:—"The messenger here uses the Christian name given in Knighthood... although he has just called him by his former surname of 'Faulconbridge.' It is as if the poet wished to show that the renownedly brave man was known familiarly by both titles." It is superfluous to comment on these far-fetched fancies.

14. **Coldly**, without zeal, languidly.

Retire themselves, retreat. For a similar reflexive use, see *Winter's Tale*, IV. iv. 663:—

'You must retire yourself into some covert.'

16. **Set on**, march, set out for.

My litter, "He was not able to ride, but was faine to be carried in a litter presentlie made of twigs, with a couch of straw vnder him, without any bed or pillow"—*Holinshed*. In the old play John is 'carried between two lords.'

Matthew of Westminster says that John was conveyed 'in lectica equestri'—in a horse litter. A *litter* was a sort of palanquin, carried either by men or horses. Knight (*Pictorial Shakespeare*) gives a print of a horse-litter from an MS. of the Fourteenth Century.

SCENE IV.

Melun, wounded to death, reveals to the revolted barons the treachery of the Dauphin. In the event of his obtaining the crown he has sworn to put them to death. Melun bids them return to their allegiance, which they at once determine to do.

Shakespeare in this scene follows the old play in everything but language, and save in so far as Melun's reference to Hubert is Shakespeare's own. The old playwright took the incident from Holinshed: 'About the same time, or rather in the yeare last past as some hold, it fortun'd that the Vicount of Melun, a French man, fell sicke at London, and perceiuing that death was at hand, he called vnto him certaine of the English barons, which remained in the citie, vpon safeguard thereof, and to them made this protestation: "I lament (saith he) your destruction and desolation at hand, bicause ye are ignorant of the perils hanging over your heads. For this vnderstand, that Lewis, and with him 16 earles and barons of France, have secretlie sworne (if it shall fortune him to conquire this realm of England, and to be crowned King) that he will kill, banish, and confine all those of the English nobilitie (which now doe serve vnder him, and persecute their owne King) as traitours and rebels, and furthermore will dispossesse all their linage of such inheritances as they now hold in England, and bicause (saith he) ye shall not have doubt hereof, I which lie here at the point of death, do now affirme vnto you, and take it on the peril of my soule, that I am one of those sixteen that have sworne to performe this thing: whereof I advise you to provide for your owne safeties, and your realmes which you now destroie, and keepe this thing secret which I have vttered vnto you." After this speech was vttered he streight waies died.'

1. **Stored with**, supplied with. I did not think that the King had so many friends left.

3. **Miscarry**, fail, come to grief; very common in Shakespeare. Cf. *Merchant of Venice*, III. ii. 318:—

'My ships have all miscarried.'

The word occurs twice more in the same play.

5. **In spite of spite**, in spite of everything that might be expected to thwart him; Cf. *3 Henry VI*, II. iii. 5:—

'And spite of spite needs must I rest awhile.'

6. **Revolts**, See above, V. iv. 151, and note.

8. **When.....names**, we were not called rebels in the happier times that are past. Salisbury is still harping on his unlucky fate.

10. **Bought and sold**, thoroughly deceived, betrayed: a proverbial expression. Cf. *Richard III*, V. iii. 305:—

‘Jockey of Norfolk, be not too bold,
For Dickon thy master is bought and sold.’

11. **Unthread.....rebellion**, withdraw from the difficult task you have undertaken in revolting against your king and joining a foreigner. The metaphor is from threading a needle, possibly with a reference to *Matthew*, xix. 24: ‘It is easier for a camel to go through the eye of a needle than for a rich man to enter into the Kingdom of God.’ So Shakespeare in *Richard II*, V. v. 17:—

‘It is as hard to come as for a camel,
To thread the postern of a small needle’s eye.’

There is also a reference to the same Gospel figure in *Coriolanus*, III. i. 124: ‘they would not thread the gates,’ and in *Lear*, II. i. 121: ‘threading dark-eyed night.’ Here *rude* is a transferred epithet, and refers rather to *rebellion* than to eye. Theobald, thinking the metaphor ‘poor’ and the allusion ‘obscure,’ re-wrote the line, ‘untread the rudeway, &c.,’ which Collier’s ‘old corrector’ improved into ‘untread the roadway.’ Johnson and Malone, while pronouncing the metaphor ‘harsh’ and ‘homely,’ did not think the passage corrupt.

12. **Home**, to your hearts.

14. **The French**, the French prince. See Appendix A.
Loud, resounding with the roar of battle.

16. **Thus hath he sworn**. In the old play this incident is represented on the stage, and takes place directly after the English barons have sworn.

17. **More**. This is the reading of the fourth folio. The earlier folios have ‘moe’ which, but for an oversight, should have re-appeared in the present edition. ‘Moe,’ ‘mo’ is frequent in Shakespeare for ‘more,’ Cf. *As You Like It*, III. ii. 245, ‘I pray you, mar no moe of my verses with reading them ill-favouredly,” and *Much Ado About Nothing*, II. iii. 72:—

Sing no more ditties, sing no moe.

According to Wright ‘moe’ is used only with the plural, ‘more’ with both singular and plural.

21. **May**, can. See Appendix C.

23. **Quantity**, a small portion. Cf. *Taming of the Shrew*, IV. iii. 112: “Away, thou rag, thou quantity, thou remnant,” and *2 Henry IV*, IV. i. 70: “If I were sawed into quantities, I should make four dozen such.”

24. 25. **Even as a form of wax.....fire**. An allusion to the mediæval superstition and practice of witchcraft. A wax figure of some obnoxious person was fashioned, and melted before a

fire. As the figure melted, the life of the person represented was also supposed to waste away. Thus Eleanor Cobham, wife of Humfrey, Duke of Gloucester, was in 1441 accused of making a wax figure of Henry VI and melting it before a fire. This superstition has been very powerfully treated in a modern poem, Rossetti's *Sister Helen*.

25. **Resolveth from his figure**, dissolves and so loses its original shape. *From* = away from. For *resolve* in this sense, see *Hamlet*, I. ii. 130 :—

‘O, that this too too solid flesh would melt,
Thaw and resolve itself into a dew.’

‘Gainst the fire, when placed opposite a fire.

27. **Since I must lose.....deceit**, since I am going where no deceit can ever avail.

29. **Live hence by truth**, *hence*, the after-life: I shall live hereafter only by truth, i.e., righteousness. For *hence* with this meaning see above, IV. ii. 89, and note :—

‘This must be answered, either here or hence.’

36. **Breathing, life**.

37, 38. **Paying the fine.....fine of all your lives**. A play upon the word *fine*; paying the fine, at which the crime of treason is *rated*, or appraised, with your life.

40. **Commend me to one Hubert**. This touch is Shakespeare's own. There is a sort of irony in the fact that the rebel nobles owe their preservation from a possible death in large part to the man whom they had so deeply insulted, and whom they could scarcely be restrained from murdering. Had Melun known the relations between Hubert and the barons, his love for Hubert would scarcely have supplied a motive for his revelation.

41. **The love of him**, the love I bear him.

This respect besides, this consideration in addition.

42. **For that.....Englishman**. This line is taken from the old play. *For that*, see Appendix C.

44. **In lieu whereof**, in return for which; as always in Shakespeare.

45. **The.....rumour**, confused din. Cf. *Julius Cæsar*, II. iv. 18 :—

‘I heard a bustling rumour, like a fray.’

47. **Part.....soul**, await the separation of my soul from this body. Note ‘*this body*’ and ‘*my soul*.’ Melun feels that his body is no longer a part of him; is not at least in any way himself.

49. **Beshrew my soul**, woe befall my soul if I do not, &c. As Schmidt says, *Beshrew* is ‘originally a mild, indeed very

mild, form of imprecation.' See below, V. 14: 'beshrew my very heart.'

50. **The favour.....form**, the appearance and character; but the two words express one and the same idea, *form*, shape, being included in *favour*, appearance.

51. **Fair occasion**, fair opportunity. The adjective *fair*, beautiful, is in keeping with the words *favour* and *form*.

53. **Bated**, abated: Cf. *Merchant of Venice*, IV. i. 72:—

'You may as well go stand upon the beach,
And bid the main flood bate his usual height.'

54. **Rankness**, overflowing. Cf. *Venus and Adonis*, 71:—

'Rain added to a river that is rank,
Perforce will force it overflow its bank.'

56. **Run on**. See II. 335, and note.

60. **Right**. This word has given rise to a host of editorial conjectures; very needlessly, it might appear. Cowden Clarke justly observes; "The original word has a fine poetical intensity, used in its sense of 'directly,' 'immediately,' 'at this present instant of time.'" Of the various guesses Brae's *riot* is undoubtedly the best. Wright says that in the first edition of the Globe Shakespeare 'riotous' (*Richard III*, II. i. 100) was misprinted 'righteous.' The idea of cruel death pangs *rioting* in the eye makes a fine poetic figure.

61. **Happy.....right**, 'Happy innovation that proposed the restoration of the ancient rightful government.'—*Johnson*.

SCENE V.

The Dauphin's pleasant reflections on the French success are rudely damped by a messenger who arrives with the news of the death of Melun, the defection of the barons, and the loss of his 'supply' on the Goodwins. He is, however, comforted by hearing the news of King John's flight confirmed.

The scene is based on a scene in the old play, which is, as usual, considerably longer. Shakespeare has found one messenger sufficient to deliver the news; the old playwright has three, who arrive, one after the other, like the messengers who come to king David after the death of Absalom or those who announce the manifold calamities of Job.

2. **Welkin**. See above, V. ii. 172, and note.

3. **English**, Englishmen, 'the English,' as Rowe reads, is unnecessary. As Fleay remarks, "the meaning is general, not specific." The welkin *blushes* at the shameful sight of Englishmen (not these particular Englishmen) retreating before a foreign enemy on their own soil.

4. **Faint retire**, weak, spiritless retreat. For *retire* in this sense, see above, II. 25: 'a blessed and unvexed retire;' and for the verb *retire*, see *Marlowe, Edward II*, III. iii:—

'And this retire refresheth horse and man,'
and above, V. iii. 13:—

'The French fight coldy and retire themselves.'

5. **A volley.....shot**, an unnecessary volley of shot. For the anachronism, see II. 26, and note.

6. **Bid**, bade. See Appendix C.

7. **Wound our.....clearly up**, wound up our tattered banners neatly, *i.e.*, the retreat of the English left the French free to furl their banners deliberately, and without haste; so *neatly*: **tottering**, riddled with shot. *Totter* and *tatter* are in Elizabethan English different spellings of the same word. See *Marlowe, Edward II*, II. iii:—

'This tottered ensign of my ancestors,
Which swept the desert shore of that dead sea
Whereof we get the name of Mortimer
Will I advance upon this castle's walls;'

and *The Jew of Malta*, IV. v:—

'He sent a shaggy tottered starving slave.'

Fleay explains the word (surely wrongly) 'waving,' and quotes a passage from *The Spanish Tragedy* which certainly does not appear to be analogous. For the active participle used for the passive, see Appendix C.

11. **Fall'n off**, revolted, *i.e.*, fallen away from their allegiance. Cf. *1 Henry IV*, I. iii. 94:—

'Revolted Mortimer!

He never did fall off, my sovereign liege.'

In Act III. i. 127, and 320, we have 'fall over' and 'fall from' with a similar meaning.

12, 13. **Your supply.....are**. See above, V. iii. 9—11, and note. Cf. the old play:—

'In all thy forces being fiftie sayle,
Contayning twenty thousand souldiers,
With victuall and munition for the warre,
Putting them from Callis in vnluckie time.
Did crosse the seas, and on the Goodwin sands,
The men, munition, and the ships are lost.'

13. **Goodwin Sands**. See above, V. iii. 11, and note.

14. **Shrewd news**, bad news. Cf. *Merchant of Venice*, III. ii. 246:—

'There are some shrewd contents in yon same paper.'

Beshrew thy very heart. See above, V. iv. 49, and note.

18. **Stumbling night**. "the night in which there is no safe

walking or acting." *Schmidt*. Cf. the Gospel of John, XI. 10.
'If a man walketh in the night he stumbleth.'

20. **Keep good.....good care**, keep every man in his allotted post, and let good watch be kept. Cf. *1 Henry VI*, II. i. 63:—

'Had all your quarters been as safely kept
As that whereof I had the government,
We had not been thus shamefully surprised.'

22. **Adventure**, risk, hazard.

SCENE VI.

Hubert, meeting the Bastard by night near Swinstead, tells him that the King has been poisoned by a monk, but that he still has hopes of his recovery. The lords, he goes on, have come back, and brought Prince Henry with them. The Bastard tells Hubert that he has lost half his forces in the Lincoln Washes.

There is no corresponding scene in the old play. In it the news of the destruction of John's forces in the Wash is brought by a messenger to the Dauphin. The poisoning of John by the monk forms the subject of two scenes, in the first of which, a monk left on the stage by himself, announces his intention of destroying the tyrant who had robbed the church. The Abbot of Swinstead overhears part of his soliloquy, and fancies that the plot is directed against himself. When he hears the truth, he invokes the blessing of heaven upon the project. In the second scene the monks entertain the King in an orchard; the assassin offers him a cup in which he had put the entrails of a toad. John bids the monk drink first, 'and report that he was taster to a King.' He does so, and then John drinks. While he drinks the monk falls dead, and John feeling the poison working in himself, stops the Bastard, who also was about to drink. Then follows the King's dying scene, in which John recognises and repents of his sins, which have brought this punishment on him, but last and chiefly his yielding to the Pope. He ends his life with a prophecy of that descendant of his who should drive out Pope and monks from England:—

'My tongue doth falter: Philip, I tell thee man;
Since John did yeeld vnto the Priest of Rome,
Nor he nor his have prospred on the earth:
Curst are his blessings, and his curse is blisse.
But in the spirit I cry vnto my God,
As did the Kingly Prophet David cry,
(Whose hands, as mine, with murder were attaint)

I am not he shall build the Lord a house,
 Or roote these Locustes from the face of earth :
 But if my dying heart deceive me not,
 From out these loynes shall spring a kingly branch
 Whose armes shall reach vnto the gates of Rome,
 And with his feete treads down the Strumpet's pride,
 That sits vpon the chaire of Babylon.
 Philip my heart strings breake, the poysons flame
 Hath overcome in me weak Natures power,
 And in the faith of Iesu Iohn doth dye.

Bast. See how he strives for life, vnhappy Lord,
 Whose bowels are divided in themselves.

This is the fruit of Poperie, when true Kings,
 Are slaine and shouldred out by Monks and Friers.

In all this the old playwright indulges to the full his hatred and contempt for monks and popery. Shakespeare, on the other hand, makes very little of the incident of the poisoning, and does not mar and confound the tragedy of the human soul by introducing matters of political or religious controversy.

As we have said above King John died, not at Swinstead, but at Newark. Holinshed gives the true account from Matthew Paris, but adds other versions from various writers, and first of these (from Caxton) the account adopted by Shakespeare from the old playwright: "There be which have written, that after he had lost his army, he came to the Abbey of Swinstead in Lincolnshire, and there vnderstanding the cheapenesse and plentie of corne, shewed himselfe greatlie displeased therewith, as he that for the hatred which he bare to the English people that had so traitrouslie revolted from him vnto his adversarie Lewes, wished all miserie to light vpon them, and therevpon said in his anger, that he would cause all kind of graine to be at a farre higher price, yer manie daies should passe. Whereupon a moonke that heard him speake such words being mooved with zeale for the oppression of his countrie, gave the King poison in a cup of ale, whereof he first tooke the assaie, to cause the King not to suspect the matter, and so they both died in manner at one time."

1—5. For varied distribution of these lines, see Appendix A.

1. **Speak quickly or, &c.** Hubert challenges the newcomer, and the Bastard replies with the customary pass-word, 'A friend.'

2. **Of.....England.** I am on the side of England. See above, II. 239.

4. **What's that to thee,** what has that to do with thee?

6. **Thou thought**, your guess is perfectly correct. Cf. 2 *Henry IV*, III. i. 88 :—

'King Richard might create a perfect guess.'

7. **Upon all hazards**, at all risks, in spite of anything that may happen; cf. above, I. 119: 'On the hazards of all husbands.'

9. **Who thou wilt, &c.** The Bastard is either too modest, or too indifferent to claim his new title. He feels, after all, he is 'no man's child'; nevertheless, he says, his well-wishers may regard him as a sort of Plantagenet.

11. **One way**, by an irregular course,—with a significant emphasis on 'one.' Wright explains 'by one line of descent,' which is surely to miss the whole point.

12. **Remembrance**, memory. Cf. Sonnet XXX :—

'When to the sessions of sweet silent thought,
I summon up remembrance of things past.'

12, 13. **Thou shame.** *Thou* = Memory. My defective memory and the dark night have put me to shame, *i.e.*, I did not remember your voice and could not see your face, and so have, to my shame, failed to recognise so distinguished a personage. *Eyeless*, either, without the eyes of night, *i.e.*, the stars; or causing men to be eyeless, blind; so 'stumbling night' in V. v. 18; but see Appendix A.

15. **Should ear**, should fail to be truly recognised by my ear.

16. **Sans compliment**, without compliment; *Sans*, French without. Cf. *As You Like It*, II. vii. 177 :—

Sans teeth, sans eyes, sans taste, sans everything.

17. **In night**, beneath the black face of the night.

23. **Poison'd by a monk.** See preliminary note to the scene above.

25—27. That you might prepare yourself to meet the sudden emergencies of the time better than if you had heard the news more leisurely, *i.e.*, less suddenly. For *time* in the sense of 'circumstances of the time,' see above, IV. ii. 61, and note. *At leisure*, not so much at your own leisure, as at that of others.

28. **It**, *i.e.*, the poison.

Who him. It was customary for kings and others who might have cause to fear this sort of treachery to have a special officer appointed to be 'taster,' *i.e.*, to taste every dish before it went up to his master. This was called 'taking the assay.' See the quotation from Holinshed above, and the note relating to the old play.

29. **Resolved**, resolute, desperate. Cf. *Richard III*, I. iii.

340 (Richard addressing the hired assassins):—

‘How now, my hearty, stout resolved mates.’

30. **Suddenly**, immediately.

Burst out, Wright quotes from Grafton’s Chronicle: ‘The monk anone after went to the farmory [that is, infirmary], and there dyed, his guttes gushing out of his belly.’

32. **Who**. See Appendix C.

36. **About his majesty**, around him, attending on him.

37. **Withhold thine indignation, &c.** The Bastard’s exclamation is prompted by the news of the poisoning of John, not, of course, by the news of the barons’ return.

38. **Tempt.....power**, call not upon us to endure more than our nature is capable of enduring. Cf. *1 Corinthians*, x. 13:—“There hath no temptation taken you but such as is common to man: but God is faithful, who will not suffer you to be tempted above that ye are able; but will, with the temptation also make a way to escape, that ye may be able to bear it.”

40. **Flats**, low, level country; here sands. Cf. Holinshed: “Thus the countrie being wasted on each hand, the King hasted forward till he came to Wellestreme sands, where passing the Washes he lost a great part of his armie, with horses and carriages, so that it was judged to be a punishment appointed by God, that the spoile which had beene gotten and taken out of churches, abbaies, and other religious houses, should perish, and be lost by such means together with the spoiles.” Shakespeare, here without the authority of the old play, has caused this misfortune to happen to the Bastard, not to John personally.

44. **Doubt**, fear. See above, IV. i. 19, and note.

Or ere, before. See IV. iii. 20, and Appendix C.

SCENE VII.

Prince Henry, Salisbury and Bigot speak of the approaching death of King John. Pembroke enters and tells them that the King, in the hope of the open air relieving his agony, wishes to be brought outside. John is carried out dying. The Bastard arrives and begins to tell the King of the disaster in the Wash. During the recital John dies. The Bastard urges the barons at once to turn against Lewis and drive him out of the Kingdom; whereupon they inform him that Pandulph has arrived with offers of peace, and that the Dauphin is already hastening forward his departure. The play ends with vows of loyalty to the young King, and protestations of confident patriotism.

How far the death scene in Shakespeare differs from that of the old play we have gathered from the prefatory note to the last scene. We may notice especially that Shakespeare's King shows no sign of repentance, remorse or spiritual despair; neither is there a word uttered against Pope or Monks. Of his sins, of the pangs of conscience, not a word; he remembers nothing but his bodily agony; and his last words are either weak complaining, or pathetic sentimentalising on the transitoriness of human life.

In the old play, Prince Henry, Pandulph and the revolted barons enter just as the King dies. Then a messenger arrives announcing the approach of Lewis, and the scene closes with a command from Henry to the Bastard to pull down the Abbey 'about the Friars eares.' Another scene shows us Henry, Pandulph, Lewis and the barons in conference. Lewis declares himself inclined to peace, but reproaches the barons with their treachery, who immediately answer with counter-reproaches. Lewis then agrees to come to terms, and the play ends with the coronation of the young King. It will be seen how Shakespeare has condensed the substance of all this, and with what dramatic and poetic effect.

'The Orchard, &c.,' supplied by Theobald from the old play.

1, 2. **The life.....corruptibly**, the vital principle in his blood is tainted with corruption: *corruptibly*, see Appendix A.; so as to cause corruption. Shakespeare uses adjectives in *ble* both actively and passively: see Appendix C.

2. **Pure**, 'otherwise clear and undisturbed,' (Wright); it should rather mean, '*hitherto* clear, &c.'

4. **Idle comments**, inconsequent remarks; delirious utterances.

5. **Foretell.....of mortality**, show that the end of his life is approaching. Cf. *Henry V*, I. ii. 28:—

'The swords

That make such waste in brief mortality.'

7. See Appendix C.

11. **Doth he still rage**, is he still wildly delirious? Cf. *Timon of Athens*, II. i. 4:—

'Still in motion,

Of raging waste?'

i.e., does he still go on squandering like a madman?

12. **Even now**, just now, a little while ago.

13, 14. **Fierce extremes.....themselves**, in extreme suffering, if the pain continues long, the sick man becomes insensible to physical agony. See Appendix A. If Malone is right in his conjecture of 'thy' for 'their,' the figure is apostrophe,

and *thy* refers to sickness; but it is the extreme pain, rather than the sickness, the continuance of which results in insensibility.

16. **Invisible.** This refers to *death*, and must be taken adverbially. After death has attacked the body and worked his will on it, he apparently leaves it, *i.e.*, he is not *seen* at work upon it longer, and it is the mind upon which his destroying influence can be clearly traced. See Appendix A.

17. **The which**, see Appendix C.

18. **Legions**, perhaps there is here an allusion to *Mark*, v. 9, where the evil spirit in the demoniac answers Christ, 'My name is Legion, for we are many.'

19, 20. **Which.....confound themselves**, 'in the tumult, and hurry of resorting to the last tenable part.' (*Johnson*). **Hold**, *i.e.*, stronghold, fortress; the metaphor of a siege is kept up. **Throng and press**, Malone compares *Lucrece* [1301-2.]

'Much like a press of people at a door,
Throng her inventions which shall go before.'

Confound themselves, become confused, blend in one another and so destroy themselves.

21. **Who chants a doleful hymn.** Allusions to the old myth of the swan-song, the song which the swan sings just before his death, occur several times in Shakespeare. Cf. *Merchant of Venice*, III. ii. 44:—

'Then if he lose, he makes a swan-like end,
Fading in music.'

It is supposed that the source of this notion, as a popular belief, is Ovid, *Heroides*, vii. 1:—

'Sic ubi fata vocant udis abiectus in herbis,
Ad vades Mæandri concinit albus olor.

So when the destinies call, in the damp of the herbage low
lying,

Hard by Mæander's fords, singeth the white swan aloud.'

Teutonic mythology, with many legends of swan-maidens, swan-knights, and swan-witches, appears to know nothing of swan-songs.

23. **Organ-pipe**, It is doubtful whether we should understand by organ-pipe, the pipe of an organ (musical instrument) or the human wind-pipe, throat. The word occurs elsewhere in Shakespeare only once, *Tempest*, III. iii. 98:—

'Methought the billows spoke and told me of it;
The winds did sing it to me, and the thunder,
That deep and dreadful organ-pipe, pronounced
The name of Prosper.'

Schmidt argues that this cannot be the pipe of a musical organ, since that would have been unable to pronounce a name. I do not think the argument is conclusive.

26, 27. **To set a form rude**, to restore order to the realm which John has left in such confusion; *indigest*, confused and unfinished state; not used elsewhere in Shakespeare as a noun. As an adjective it occurs in Sonnet cxiv :—

‘To make of monsters and things indigest
Such cherubins as your sweet self resemble.’

Ovid, Metamorphoses I, has

‘Quem dixere Chaos, rudis indigesta moles,’—
in *Golding’s* translation (1587) :—

‘Which Chaos hight, a huge rude heape;
No sunne as yet with lightsome beames the shapeless
world did view.’

From the words *rudis, indigesta*, in the original; *rude, shapeless*, in the translation; and *indigest, rude, shapeless* in Shakespeare, Cowden Clarke infers that both the original and the translation were known to Shakespeare.

28. **Elbow-room**, room to move freely; a common expression, but not found elsewhere in Shakespeare.

29. **It would not out**, it would not depart out of.

Of door. See Appendix C.

33. **This fire**, the fever.

35. **Ill fare.** See Appendix A. In answer to the Bastard’s ‘How fares your majesty,’ John replies, ‘*ill fare*,’ i.e., I fare ill; with the emphasis on ‘ill.’ This puts Pope’s and Daniel’s conjectures, *fate, fated*, out of court. Once we realise that John is gasping for breath, that there are pauses after every word, Fleay’s attempt to improve the metre by reading ‘faring,’ requires a stronger designation than superfluous.

37. **To thrust his icy fingers, &c.**, Steevens quotes Decker’s *Gul’s Hornbook*: ‘The morning waxing cold thrust his frosty fingers into my bosom;’ and from a pamphlet called ‘The Great frost, cold doings, &c.’ (1608), “The cold hand of winter is thrust into our bosomes.” Malone quotes from *Lust’s dominions*, (wrongly ascribed to Marlowe) :—

‘The cold hand of sleep
Hath thrust his icy fingers in my breast
And made a frost within me;’

and from *Tamburlaine* (Part I. v. ii.) :—

‘O poor Zabina! O my Queen, my Queen!
Fetch me some water for my burning breast,
To cool and comfort me, &c.’

Cf. the old play :—

‘ Philip, some drinke, oh for the frozen Alpes,
To tumble on and coole this inwarde heate,
That rageth as the fornace seuenfolde hote,
To burn the holy three in Babylon.’

41. See Appendix B.

42. **I beg cold comfort**, i.e., small comfort; a play on words. Wright observes that Gaunt’s death-scene in *Richard II* is ‘full of trifling with words.’ This is not however a mere conceit, but has in it a natural truth. Such jests, half-bitter, half-pathetic are not uncommon on dying men’s lips. Sir Thomas More, for instance, and Sir Walter Raleigh, jested on the scaffold.

Strait, niggardly, parsimonious.

43. **Ingrateful**, ungrateful; both forms are used by Shakespeare.

45. **The salt, &c.** See Appendix A.

50. **Spleen of speed**, impetuous speed: See above II. 68. and note.

51. **Set mine eye**, close my eyes in death.

52, 53. **Tackle.....shrouds**. The metaphors are taken from the rigging of a ship.

55. **My heart.....string**. Cf. the old play :—

‘ Philip, my heart strings breake.’

58. **Module.....royalty**, model, representation of ruined majesty. In the present form, ‘module,’ the word occurs in *All’s Well that Ends Well*, IV. iii. 114: ‘Come, bring forth this counterfeit module.’

60. **Heaven He**, Heaven = God; see III. i. 155, and Appendix C.

Answer him, meet him with power sufficient to drive him back.

62. **Upon advantage**, seizing the opportunity.

63. **All unwarily**, altogether unexpectedly; not elsewhere in Shakespeare.

65. **Dead news**, news of death; Cf. above IV. i. 52: ‘sick service.’

66. **But now.....thus**, Wright compares *Merchant of Venice*, I. i. 35 :—

‘ And, in a word, but even now worth this,
And now worth nothing.’

It is to be observed that in both passages, there is no regular construction. A gesture, or a facial expression on the actor’s part is supposed to supply what is wanting.

67. **Even so.....stop**, even so must my life-days run on till they reach the goal of death.

74. **You stars.....spheres**, Addressed to the nobles who have returned to their allegiance.

75. **Show.....faiths**, show now that your loyalty is once more flawless. Wright apparently imagines that the Bastard is apostrophising the good and evil stars (destinies) of the King, for he explains: 'John's fortune had broken faith with him.' This must be wrong.

78. **Weak**, undefended.

82. **The Cardinal Pandulph**, Shakespeare follows the old play. The Legate who interfered between the French and English was not Pandulph but Gualo.

Is within at rest, is within the monastery, resting (we may suppose) after the fatigues of his journey.

85. **Respect**, self-respect.

86. **With purpose**, *i.e.*, with the Dauphin's purpose.

86. **Presently**, immediately; not, as in the common speech of to-day, 'shortly,' 'after a short interval.' See Appendix C.

89. **Carriages**, here probably not, as Schmidt says, wheeled vehicles, but baggage. Cf. *Acts*, xxi. 15. 'And after those days we took up our carriages and went to Jerusalem.' So also *1 Samuel*, xvii. 21.

96, 97. **Prince.....princes**. See Appendix A. As 'princes,' meaning the lords, occurs below l. 115, if any change is to be made, it should rather be 'prince' in l. 96, than 'princes,' l. 97 to 'nobles.'

99. **At Worcester**. Cf. the old play:—

'Meanwhile to Worster let vs beare the King,
And there interre his bodie, as beseemes.'

King John's body was found in a stone coffin in Worcester Cathedral, July 17, 1797. Cf. the following passage from Holinshed:—

"The men of warre that serued under his ensignes, being for the more part hired souldiers and strangers, came together, and marching foorth with his bodie, each man with his armour on his backe, in warlike order, conveied it vnto Worcester, where he was pompouslie buried in the cathedrall church before the high alter, not for that he had so appointed (as some write) but bicause it was thought to be a place of most suertie for the lords and other of his freends there to assemble, and to take order in their businesse now after his decease. And bicause he was somewhat fat and corpulent, his bowels were taken out of his bodie, and buried at Croxton abbeie, a house of Moonks of the order called Præ-

monstratenses, in Staffordshire, the abbot of which house was his physician."

100. **For so he will'd it,** "According to Roger of Wendover, in answer to a question by the Abbot of Croxton, John replied, 'To God and St. Wulstan, I commend my body and soul.' St. Wulstan was Bishop of Worcester from 1062—1095-6" (Wright). But see the quotation from Holinshed above.

From this, I should argue that Shakespeare, in writing this play, had not neglected the old chronicles as much as the modern editors have generally supposed. While content to take his history in the main from the *Troublesome Raigne*, I think it could be shown that Shakespeare, especially in the latter part of *King John*, referred at least to Holinshed. There is nothing about John's wishing to be buried at Worcester in the old play.

102. **The lineal state, &c.**, the state and glory which belong to you as lineal descendant of the rightful Kings of England.

104. **Bequeath.** See above I. 149, and note.

107. **Without a spot**, stainless. See Salisbury's speech, V. ii. 30: 'Upon the spot, &c.'

110, 111. **O, let us pay.....woe, &c.** Do not let us mourn for King John more than decorum requires, since already we have been compelled to mourn for evils which have recently befallen us.

115. **These her princes**, i.e., the nobles. 'Lloyd suspects that this line is spurious: "A compliment to Steenie and Baby Charles [The Duke of Buckingham and Prince Charles] who came back from Madrid in the year that the first edition of *King John* was published, and thrust in by the editors, or perhaps by the actors, in place of a line of similar purport, but less applicable."' (*Note to the Cambridge Shakespeare*.) This does not seem to be very convincing. Mr. Lloyd has established a coincidence; nothing more. 'Coming home again' is a very natural metaphor for returning to one's allegiance, and the old play in the line. 'If England's peerers and people joyne in one,' suggests the notion of the loyalty of the aristocracy being a necessary condition of national safety.

116—118. Cf. the ending of the old play:—

'Let England live but true with in it selfe,
And all the world can never wrong her state.
Lewes, thou shalt be brauely shipt to France,
For never Frenchman got of English ground
The twentieth part that thou hast conquered.
Dolphin, thy hand; to Worster we will march:

Lords all, lay hands to beare your Souereigne
 With obsequies of honor to his graue;
 If England's peerres and people ioyne in one,
 Nor Pope, nor Fraunce, nor Spaine can doo them wrong.'

The mention of Spain, the chief Catholic power in Elizabeth's reign, absolutely beside the point in a play dealing with the times of John, will be noticed as a final outburst of anti-papal zeal on the part of the old dramatist.

Not content with citing the concluding speech of the *Troublesome Raigne*, some editors have traced the sentiment expressed in the last two lines of *King John* to earlier sources: e.g., Steevens quotes '*A Discourse of Rebellion; drawne forth for to warne the Wanton Wittes how to keep their heads on their shoulders*,' by T. Churchyard, 1570:—

'O Britagne bloud, mark this at my desire—

If that you sticke together as you ought

This lyttle yle may set the world at naught;'

and Reed, to Andrew Borde's *Fyrst Boke of the Introduction of Knowledge* (temp. Henry VIII): "For if they (the English) were true wythin themselves they neede not to feare although al nacions were set against them." But even had not Shakespeare had the old play before him, it would scarcely have been necessary to look far for a thought which might have occurred to a thousand people independently.



APPENDIX A.

Various Readings.

King John was printed for the first time, as far as is known, in the collected edition of Shakespeare's Plays, published in 1623 by the actors Heminge and Condell, and known as the First Folio. There is no quarto edition. As the text of the Folios is very far from satisfactory, and contains many obvious mistakes, later editors and critics have supplied and suggested numerous emendations. At different periods different notions have prevailed as to the extent in which departures from the Folio readings are justifiable or desirable. (See *General Introduction—Textual Criticism*). At present the principle generally adhered to by the best editors is to retain the folio text as far as possible where any sense can be got out of it, and to admit no changes, unless it can be shown how the error in the folio originally arose. This principle was very far from being favoured by earlier editors, as this appendix will show. Pope, in particular, treated the folio text with the utmost liberty, his object apparently being to restore, not only what he thought Shakespeare had written, but what, in his own opinion, Shakespeare *ought* to have written.

The present text is based in the main on the Cambridge Shakespeare, but I have not hesitated to depart from it on occasion, when the readings adopted are supported by Shakespearian scholars of eminence. In such cases the actuating motive has rather been fidelity to the folios than a tendency to adopt conjectures however ingenious or tempting.

ACT I.

Stage Direction, 'King John's Palace,' added by Capell who further fixes the scene at Northampton, and in this has been followed by most later editors. See notes.

Chatillon. The Folios have 'the Chattyllion of France;' the old play calls this character Chattilion. This is an approach to the French pronunciation of Chatillon.

9. **Most.** Pope, for the sake of the metre, omitted 'most.' But 'Plantagenet' need not have the value of more than three syllables.

11. **Touraine.** Folio 1 has *Torayne*, Folio 2 has *Lorayne*, Folio 3, Folio 4, *Lorraine*. Folio 1 is undoubtedly right. Shakespeare followed the old play which has 'Toraine.'

20. Vaughan conjectured 'controlment for control.'

25. Seymour conjectures 'or, ere' for 'for ere,' i.e., if you are not swift as lightning, my cannon shall be heard before you are able to report. The Folios have 'for ere thou canst report, I will be there: The punctuation in the text is that of Capell.

28. **Sullen.** Becket conjectured 'sudden.'

Stage Direction. Capell, on the authority of the old play which has 'Enter the shrieue, and whispers the Earle of Salisbury in the eare,' has 'Enter the Sheriff of Northamptonshire who whispers Essex.' This has been followed by most recent editors. Capell also sends the Sheriff out at line 44, and makes him re-enter at line 49.

50. Pope here began a new scene.

54. **Cœur-de-lion**, Folios 'Cordelion.'

74, 75. Watkiss Lloyd would read, 'I knew not why except to get the land, but once he slander, &c.,' i.e., to get the land *if he only* slander: Vaughan conjectures 'except to get the land but once, he slanders,' i.e., he slanders me in order to get the land *but once*, i.e., safely in his possession.

81. The Folios followed by Malone and others, read 'him: ' which seems plainly wrong.

84. **Lent**, Hudson would read 'sent.'

93. 'Half that face,' Theobald conjectures 'that half-face,' and Vaughan, 'half a face.'

110. 'It on his death,' Vaughan conjectures 'on it his oath,' which is quite unnecessary. See Notes.

112. **And if**, 'an if,' *Hanmer*.

119. **Hazards**, Pope read 'hazard.'

139. **Sir Robert's his**, Theobald read 'Sir Robert his.' Hanmer 'Sir Robert's.' Vaughan would read the line—

'And I had just Sir Robert's shape, like him,'
and S. Walker—

'And I had his, Sir Robert's, his like him.'

144. **To his shape**, Hanmer conjectures 'with his shape.'

146. **I would**. Pope read 'I'd.'

147. **I**, so F_2 , F_3 , F_4 ; F_1 has 'It,' i.e., the face (would not be Sir Nob). See Note.

Sir Nob. Lloyd conjectures 'Sir Rob.' The Folios have 'Sir Nobbe.'

161. **Rise**, so the First Folio; 'rise up,' *Pope*; 'arise,' *Steevens*; 'to rise,' *Keightley*.

Most recent editors read 'arise.' Malone considered 'more' a dissyllable. But see Appendix B.

181, 182. Pope and Capell closed the scene at line 181; and before line 182 Pope inserted 'Scene III' and Capell, 'Scene II.'

183. **Many a many**, 'many, many a,' *Hammer*. 'Many, ah! many a,' *Collier*.

185. **Richard**. Johnson unnecessarily altered this to 'Robert.'

188. **Conversion**. Collier proposed 'diversion;' Pope 'conversing.'

193. **Picked man of countries**, Jackson conjectures 'picked man of *courtesies*;' Steevens 'picked man, of countries,' *i.e.*, 'about countries.'

201. **Saving**, Theobald, following Warburton's conjecture, has 'serving.' Vaughan proposed 'sharing.' If the First Folio reading is correct, we must understand the 'so' after 'conclusion' (l. 204) to signify 'in this manner' and in no other, "saving," &c.

204. Capell omits 'so.'

209. Warburton considered this line spurious.

222. Pope makes yet another scene here.

231. **Philip! sparrow**, Theobald conjectures 'Philip,—spare me;' and Upton, 'Philip—spare oh!' The original reading is however perfectly satisfactory. See Notes.

247, 248. Fleay points these lines:—

I have disclaimed Sir Robert; and my land,
Legitimation, name, and all is gone.

256, 257. With Knight we follow the reading of F_1 , F_2 , F_3 . 'That art the issue, &c.' F_4 has 'thou,' which is adopted by Rowe, Malone, and the editors of the Cambridge Shakespeare. As the passage stands, Lady Faulconbridge does not address Heaven, but conjures her son not to reproach her for her sin, since he is himself the issue of it. Staunton proposed to read:—

Heaven lay not my transgression to *thy* charge
That art, &c.

i.e., may my sin not be visited upon you.

ACT II.

Act II, Scene I. The division is Rowe's. The Folios have *Scæna Secunda* (of Act I.)

1—18. The Folios and most editors assign these speeches to Lewis. Theobald thought they should be given to King

Philip, and Dyce adopted the suggestion. The reasons in favour of this view have been given in the general notes.

14. **Their**, Collier would read 'his'; but see notes.

16. **Unstained**, Collier proposed 'unstrained,' i.e., genuine, not forced or unnatural, an alteration for which there is less necessity than none.

37. **Cannon**, Pope, to avoid the anachronism, substituted 'engines.'

63. **An Ate**, Rowe. The Folios have 'an Ace.'

65. **King's**, F_1 has 'kings'; F_2 , F_3 , F_4 have 'king.' A reference to the old play shows that F_1 is correct. See notes.

84. Pope began a fresh scene (Scene II) with this line.

88. **Beats**, Hanmer reads 'Beat,' making 'them' (understood in 'their,') the antecedent.

95. '**His**,' Rowe read 'its'; Collier 'his': 'this' has also been suggested; but no change is required: 'his' is the possessive case of 'it.'

103. **Huge**, Capell restored this, the original reading. Rowe, perhaps through a misprint substituted 'large', and was followed by Theobald, Johnson and others.

106. **This**, Mason conjectures 'his,' i.e., Arthur's,—Geffrey's right is Arthur's. Other emendations have been proposed, but the Folio reading gives excellent sense.

106. The Folios point the line:—

And this is Geffrey's in the name of God,
which Knight preferred, considering that with Rowe's punctuation (here followed), 'Philip is only employing an unmeaning oath.' It is a delicate point to decide in which connection Philip should most appropriately swear.

114. **Blots**. Warburton substitutes 'bolts.' Johnson, Steevens, and Malone argue conclusively for 'blots' which is the Folio reading.

118—150. Pope considered these lines spurious.

127. This is the Folio reading; Capell followed by Malone and the Cambridge editors reads:—

'Than thou and John in manners; being as like. &c.,' i.e., Arthur resembles his father in features more than John resembles you in manners, since he (Arthur) is as like his father as rain is like water, or devil like his dam. But Constance would scarcely use such a simile in reference to her own son and husband. Obviously John is the devil and Elinor his dam.

141. Cowden Clarke would give this speech to Constance, thinking it an anticipation of Constance's jibes about the lion's skin in Act III. But Shakespeare followed the old play,

in which a short speech of similar purport is given to *Blanch*. See notes.

144. **Shows**, the Folios have 'shoes.' Theobald first suggested the reading in the text. Malone, Steevens and, later, Knight, support the Folio reading by various references, e.g., 'as fit as Hercules' shoe for the foot of a pigmy' (Day, *The Isle of Gulls*, 1606), 'Hercules' shoe to a child's foot' (Green, Dedication to Perimedes the Blacksmith, 1598), and "to draw the lion's skin upon Æsop's asse or Hercules' shoes on a childe's feete" (Stephen Gosson's 'Schoole of Abuse.') The point can scarcely be said to be decided by these quotations. It seems more probable that two allusions are intended, as Theobald assumes, "first to the fable of the ass in the lion's skin; then Richard I is finely set in competition with Alcides, as Austria is satirically coupled with the ass." 'Should,' 'does,' 'robe' have also been suggested. Kinnear is confident that 'spoil' is the true reading, quoting in support of his opinion, Act III. i. 115, 'O Austria! thou dost shame that bloody spoil,' and the old play, 'My father's foe clad in my father's spoil;'—which do not prove much. Kinnear also contends that 'show' is not used elsewhere in Shakespeare in the sense which it must bear here. This is scarcely the case; Cf. *Sonnet* CI:—

‘I teach thee how

To make him seem long hence as he shows now,’
and a number of other passages instanced by Schmidt under ‘show.’

149. The Folios read ‘King Lewis, determine what we shall do,’ ‘Lewis,’ as Theobald thought, being a natural slip for ‘Philip.’ Capell read as follows:—

‘*K. Phi.* Lewis determine, &c.,’ taking the line from Austria. Malone, followed by Knight, read:—

King—Lewis—determine, &c.

The Cambridge edition gives the line as here, and Dr. Wright in his edition of *King John* (C. P.) points out that it is improbable that Lewis, a mere boy, would be appealed to on a matter such as this, and that in his father's presence, Mr. Wright also considers that lines 1, 18 should also be assigned to Philip.

150. **K. Phi.** Folios ‘Lewis.’ See note above.

152. **Anjou**, Theobald's emendation. The Folios read ‘Angiers.’

159—197. Pope rejected all this as spurious.

169. **Draws**, Capell read ‘draw.’ But the whole idea contained in line 168 is the nominative. See Appendix C.

177. **This is thy eld'st son's son**, so Capell, the Folios have, 'This is thy eldest sonne's sonne.' Another suggestion is, 'This is thy eldest's son.'

187—190. This passage, as well it might, has given the critics endless trouble. In the Folios it stands thus:—

I have but this to say,
That he is not onely plagued for her sin,
But God hath made her sinne and her, the plague
On this removed issue, plagued for her,
And with her plague her sinne: his iniury
Her iniurie the Beadle to her sinne, etc.

Henley, retaining the punctuation of the Folios, except that he omits the comma after 'and her' in the third line, comments thus: 'Young Arthur is here represented as not only suffering *from* the guilt of his grandmother; but, also, by *her* in person, she being made the very instrument of his sufferings. As he was not her *immediate* but *removed issue*—the second generation from her *sin-conceiving womb*,—it might have been expected, that the evils to which, upon her account, he was obnoxious, would have incidentally befallen him; instead of his being punished for them all, by *her* immediate *infliction*.'

Malone suspected that two lines have been lost after the words 'and with her plague.' I have been content, with the Cambridge Editors, Mr. Deighton and Mr. Rolfe, to adopt Roby's punctuation and reprint his explanation. It is not, however, altogether satisfactory to me, and on the whole, I feel I must 'give it up.' Perhaps, in the line, 'But God hath made, &c,' instead of omitting the comma after the second 'her,' one should insert a comma after the first 'her':—

'But God hath made her, sin and her, the plague,'
i.e., God hath made her, personally together with the effects of her sin, the plague wherewith Arthur is afflicted.

196. **Cry aim**, 'ayme,' Folio₁; 'ay me' Folio₂, Folio₃, Folio₄; 'amen' Rowe; 'j'aime (I love)' Johnson; 'shame' and 'hem' have also been suggested. 'Cry aim,' i.e., to encourage, is undoubtedly right. See notes.

201. Pope here begins a fresh scene.

215. **Confronts**, This is Capell's reading. The Folios have 'comfort,' which Rowe replaced by 'confront.'

217. Rowe read 'do' for 'doth,' for the sake of the grammar, but a singular verb may be admitted. See Appendix C.

233. **Forwearied**, The Folios have 'fore-wearied.'

234. **Crave**, The Folios have 'craves;' Pope altered to 'crave.'

250. **Hath**, so the Folios. Hammer altered to 'have.' See Appendix C.

258. **Offer**, to avoid the repetition of similar sounds, Vaughan conjectures 'favour' or 'terms.' S. Walker 'love,' Hudson 'peace.'

299. **Stage Direction**, *Here after excursions, &c.* So the Folios. Warburton, Capell and others have slightly varied directions. Pope has another scene. Capell, Malone and most recent editors have followed him. The Cambridge Editors have only one scene for the whole act. They remark that "the word 'Heere' in the Folios indicates that the scene is meant to be continuous." See notes.

301, 311. **Britagne**, Rowe. The Folios have "Britaine" and "Britain."

309. Keightley reads 'Triumphantly display'd, who are at hand,' which certainly connects 'display'd' naturally more with 'victory' or 'banners' than with the French.

323. **Dyed**, Folio₁, Folio₂, Folio₃, have 'dide,' Folio₄, Dy'd; Pope read 'stain'd,' Vaughan 'dipp'd.' For the whole line Vaughan suggested, 'Dipp'd in the slaughter of their dying foes.' There is no doubt an intentional playing upon the words 'dyed,' and 'dying,' a trick dear to the Elizabethans, though no doubt puerile to Pope and his contemporaries. The pun is more emphasised when the words are brought closer together, though perhaps the sense suffers.

325. **First citizen**, Capell. The Folios read 'Hubert' throughout. The Cambridge editors consider that the same actor who afterwards played the part of Hubert De Burgh may also have played first citizen, and that the mistake crept in in that way. Knight, alone of modern editors, retains the reading of the Folios, but without sufficient reason. In the old play the first citizen and Hubert are perfectly distinct personages, and there is really nothing to identify them in Shakespeare's play.

334. 'Scene V.' (Pope.) The stage direction in the text is that of the editors of the Cambridge Shakespeare. The Folios have 'enter.....at several doores.' Capell and most other editors enumerate the chief characters, which has one advantage; it shows that Constance and Arthur do not re-enter.

335. **Run**, F₁ has 'rome,' Malone 'roam.' F₂ has 'runne,' F₃ F₄ 'run,' which has been followed by most editors. Knight is however strongly in favour of 'roam;' the Cambridge Shakespeare has 'run.' The point in question is, Which word conveys the truest and most poetical figure of the

thing pictured?—a point of some nicety. See notes.

339. **Water**, Grant White adopts 'waters' from the Collier MS. on the ground that Shakespeare never uses 'water' in the singular to denote a body of water.

354. Pope proposed 'mouthing,' considering 'mousing' undignified. Steevens retained Pope's 'emendation.' See notes.

358. **Equal potents**, Delius reads 'equal-potents,' Dyce 'equal-potent.' Kinnear reads 'equal potent,' i.e., equally potent, which he explains, 'equally prevailing in this undecided action.'

Fiery kindled, 'fire-ykindled' and 'fire-enkindled' have been suggested.

368. **We**, Theobald read 'ye.'

371. **King'd of our fears**, This reading was first suggested by Tyrwhitt; F₁, F₂, have 'Kings of our fear,' F₃, F₄, 'Kings of our fears.' Warburton read, 'King are our fears.' Knight retains the Folio reading putting a comma after 'King's,' thus making 'Kings' a nominative of address, and explaining, 'of our fear' to mean *by* or *through* our fear.' Wright says of this that it 'is not indeed nonsense but has no point.' Delius suggested 'King'd of ourselves.'

376. **Industrious**, Capell suggested 'illustrious.'

396. Pope omitted this very characteristic line, and Gould turned the energetic 'the' into 'true.'

411. **Thunder**, Grant White adopted Capell's conjecture of 'thunders.' It is scarcely necessary, as 'thunder' suggests cannons, and Shakespeare is always bound rather by the spirit than the letter of the grammar.

413—415. Pope rejects as spurious.

421. **Persever**, so F₁, F₂. F₃, F₄ have 'Persevere.'

424. **Near**, 'neere' F₁, F₂. 'Neer,' F₃, F₄. Singer, following the Collier MS., read 'niece,' which most recent editors, except Knight and Cowden Clarke, have adopted. 'Near,' however, in the sense of nearness of blood, is clear enough, and has Shakespearian authority. The old play lends countenance to those who support 'niece':—

'Let him take to wife

The beauteous daughter of the King of Spaine,

Neece to King Iohn, the loulie Ladie Blanch.'

433. **Not complete of, say**, Hanmer reads 'not complete, oh say,' which Wright thinks is very likely the true reading, as "the misprint [*of* for *oh*] is a very easy one, and no parallel use of 'of' has, so far as I am aware, been found." Other conjectures are, 'not completed, say' (Lloyd); 'not complete so, say' (Kinnear); 'but complete the way' (Vaughan), &c. &c.

438. **As she**, 'a she,' (Theobald.)

448. **Spleen**, Pope read 'speed.'

452, 453. **More**.....**more**, Pope, to set the grammar right, read 'so.....so.'

455. **Stay**, 'flaw' (Hudson): 'story' or 'storm' (Williams), &c. &c. See notes.

468. **Elinor**, Rowe. The Folios have 'Old Qu.,' i.e., 'Old Queen.'

477. **Lest**, F_1 . F_1 , F_2 , F_3 have 'least.' Jackson conjectures 'Let.'

Now melted, This is Hanmer's emendation. The Folios read 'zeal, now melted by,' which would change the meaning of the passage entirely; the 'windy breath' would refer to the exhortations of the first citizen. See notes.

487. **Anjou**, the Folios have 'Angiers,' which Pope altered to Anjou. Shakespeare followed the old play.

494. **Hand**, F_1 . 'Hands' F_2 , F_3 , F_4 .

498—500. Pope considered these lines spurious. The conceit is strained and poor, but it gives some colour to the Bastard's contemptuous comment.

500. **Sun**, Rowe. 'Sonne,' F_1 , F_2 . 'Son' F_3 , F_4 .

511—513. Seymour proposed to read:—

'If he sees aught in you which moves his liking,

I can with ease translate it to my will,'

omitting 'that makes him like, that anything he sees.' This, no doubt, would render the meaning less involved.

523. **Still**, Pope proposed 'will' and Capell 'shall,' which Steevens adopted. No change is necessary, and the repetition of the word is characteristic.

533. **It likes**.....**close**, Rowe's reading. The Folios have, 'It likes us well young princes: close.'

534, 535. Pope ruled out as spurious. S. Walker conjectures 'affied' for the last 'assured.' But the heavy pleasantry and the foolish pun are quite in keeping with Austria's character. The only wonder is that the Bastard allowed the opportunity to slip.

551. **Bretagne**, 'Britaine' and 'Britain' in the Folios.

561. '**Scene VI**,' Pope.

582. **This all changing word**, So F_1 . F_2 , F_3 , F_4 read 'this all changing world;' 'wand' and 'wooer' have been suggested.

584. **Aid**, 'aim' and 'deed' have been conjectured: one might add 'end,' which is just as likely if a change is required.

587. **On this**, 'thus on,' has been suggested, quite unnecessarily. The emphasis is on 'I,' which the change would weaken.

589. Various emendations have been proposed for this line which is excellent as it stands.

591, 592. 'But for,' 'But that,' *Pope*.

Hand, as unattempted, Herr conjectures 'hand is unattempted,' and for the next line, 'Like as a poor beggar railleth on the rich.'

ACT III.

SCENE I.

'**Act III, Scene I,**' In the Folios 'Actus Secundus;' 'Act II, Scene I,' *Rowe*; 'Scene VII,' *Pope*; 'Act II, Scene II,' *Fleay*; 'Act III, Scene I,' *Theobald*; and almost every other Editor.

7—9. **I trust I may not trust thee,** 'I think I may not trust thee,' *Pope*;—objecting as usual to the reiteration of the same word in a different sense. He also omits line 9.

14. **Subject,** *Fleay* prints '*subject*,' i.e., the past participle, *subjected*.

16—17. The punctuation of the text is *Rowe*'s; the Folios, followed by *Knight*, have 'thou do but jest with my vex'd spirits, I cannot take a truce.' *Rowe* is manifestly right, as the following line shows. It is with her *spirits* that Constance cannot take a truce, not with Salisbury. *Pope* reads for 'cannot,' 'can't,' thinking to improve the metre, but in reality spoiling the rhythm.

24. **Signs,** *Warburton* proposed 'sighs,' which is possible.

34. **Marry,** *Pope*, again to improve the metre, read 'wed;' but the slight irregularity makes the exclamation much more energetic.

37—41. These lines did not please *Pope*. He accordingly condemned them as spurious.

59. **Theirs,** *Vaughan* suggested 'them' or 'her,' which is perhaps an improvement.

69. Many alterations have been proposed for this line, in order to make the figure easier, e.g., for 'proud,' 'poor' has been suggested; for 'and,' 'none' and 'but;' for 'his owner,' 'dishonour;' for 'owner stoop,' 'donor stoop,' 'owners too,' and 'owners such;' for 'stoop,' 'stout' and 'stiff.' See notes.

73. **And sorrows,** *Jackson* proposed the weak 'in sorrow' in place of the magnificent picture of the retinue ('state') of attendant spirits of sorrow.

74. **Stage direction,** not in Folios.

75. *Actus Tertius*, *Scæna Prima*, Folios. 'Act III, Sc. II,' *Hammer*. The arrangement in the text is *Theobald*'s, whose

division has been generally followed by later Editors with the exception of Fleay. Theobald and others at first supposed that the later part of Act II had been lost, but afterwards changed his opinion. See the whole question discussed in the Variorum Edition of 1821.

82. Pope did not approve of the play on words, and omitted the line.

100. Pope omits 'being,' and Ritson would omit, 'and tried,' for metrical reasons.

103. **In arms**, Lloyd conjectures 'unarmed.'

105. Various substitutes have been suggested for 'cold in,' e.g., 'cool'd in,' 'clad in,' 'coil'd in,' 'closed in,' even 'scolding;' for 'in amity' we find as suggestions 'inanity,' and 'inamity;' for 'painted,' there are 'faint in,' 'pacted,' and 'patched.' No change seems necessary: see notes.

110. **Sunset**, the Folios have sun-set; 'sun set' has been proposed. This would give special point to 'set' in the next line.

133. Pope here inserts a dozen lines from the *Troublesome Raigne*, though they appear there in another connection, and are very far from the spirit of Shakespeare's *Bastard*.

135. 'Scene II,' *Pope*; 'Scene III,' *Hanmer*.

147. **Earthy**, 'Earthly,' *Pope*, followed by most Editors.

155. 156. For 'heaven,' some have proposed to read 'God,' or for 'him' in the next line 'it.'

177. To mend the metre, Seymour would read:—

'Worshipped and canonised as a saint,'

but Scene III. 52 shows that 'canonised' should be pronounced with the accent on the second syllable.

180. '**Room**,' Pope altered to 'leave,' and so got rid of the pun.

209. **New untrimmed**, 'New and trimmed,' 'new untamed' and 'new betrimmed,' Theobald conjectured: 'new-uptrimmed,' Dyce; other conjectures are 'new and trim made,' 'new entrimmed,' 'new-intervened.' See note.

210—220. Condemned by Pope as spurious.

259. **Cased**, So the Folios. Theobald read 'Chafed;' so Delius, the Cambridge Shakespeare, Wordsworth and others; the contention being that the 'h' easily dropped out, and, the old 's' being written like 'f,' the one might easily, by mistake, be substituted for the other. Pope reads 'chased' which Knight adopts, considering that the 'Chafed lion' quoted by Dyce, should also be read 'chased;' Collier reads 'caged.'

281. **By what**, 'By that,' *Hanmer*; 'By which,' *Johnson*;

'In that,' *Anon*; which last makes the meaning clearer. There are other suggestions, but none are satisfactory.

282—284. *F₁, F₂*, have?—

'And mak'st an oath the suretie for thy truth,
Against an oath the truth, thou art vnure
To sweare, sweares onely not to be forsworne,
Else what a mockerie should it be to sweare?'

which is plainly nonsense. Staunton suggests:

'And mak'st an oath, the surety for thy truth,
Against an oath, the proof thou art unsure.
Who swears swears only not to be forsworn, &c.'

There are a great many other suggestions, but none which to my mind, render the passage other than unsatisfactory. In the text the Cambridge edition is followed, on the principle that, where the folios are plainly wrong, and no proposed emendation plainly right, it is safer to reproduce the reading of the best modern edition. The general sense is happily clear enough. See notes.

325. Vaughan conjectures 'May set it as he wills then, France shall rue.'

342. *Allay*, On Capell's conjecture Dyce read 'allay't.'

SCENE II.

Scene II., 'Scene III,' *Pope*; 'Scene IV,' *Hanmer*.

2. *Airy*, Theobald read 'fiery.' See notes.

4. **While Philip breathes**, *Pope* omits, and in place inserts three lines from the old play.

5. **Philip**, Theobald substituted 'Richard'; *Hanmer*, 'cousin.'

Hubert, keep, 'Then, Hubert, keep,' 'Here Hubert, keep,' 'good Hubert, keep,' 'Hubert, keep thou' have been variously suggested.

SCENE III.

Scene III., 'Scene IV,' *Pope*; 'Scene V,' *Hanmer*. In the Folios the scene is continued, which is manifestly wrong. King John's tent is, perhaps, the most natural spot for the scene to be placed.

8, 9. The Folios have—

'Of hoarding, abbots; imprisoned angels
Set at liberty; the fat ribs of peace.'

which nothing can make scan. Various attempts have been made to mend the metre. Far the most satisfactory is that adopted in the text, originally suggested by S. Walker and adopted by Grant White and Wordsworth. It has the advan-

tage of restoring the metre without inserting or omitting a single syllable. The Editors of the Cambridge Shakespeare print the lines as they stand in the Folios.

10. **Hungry now be fed upon.** Malone suggested 'hungry soldiers now be fed on,' but afterwards withdrew the suggestion, rightly judging that by 'the hungry' King John's soldiers were sufficiently understood. Theobald proposed 'war' for 'now;' Hanmer, 'maw.'

17. **Farewell, &c.,** Pope read 'farewell, my gentle cousin;' but 'farewell' can easily be pronounced so as to give it the value of three syllables.

26. **Better time,** Pope's suggestion; the Folios read 'tune.' Malone points out that the opposite error has crept into *Macbeth*, IV. iii. 235, where the Folios read 'this *time* goes manly,' for 'this *tune* goes manly.' Knight defends the old reading, remarking that the 'tune' intended is a bribe. What follows seems to show that 'time' is the correct reading.

39. **Sound on of night.** A great controversy has been raised as to the correct reading of this line. 'Race' most Editors think a misprint for 'ear,' (eare), and this hypothesis is borne out by similar expressions, in this play (III. iv. 109), 'the dull ear of a drowsy man,' and in *Henry V.* iv. Prologue, 'the night's dull ear' (quoted by Kinnear), where also the tolling of clocks is mentioned, ('and the third hour of *drowsy* morning name.') 'Reign,' 'car' and 'face' have also been proposed, but none of them are likely.

Again 'sound on' has occasioned some difficulty. Theobald read 'sound one,' i.e., strike the hour of 'one.' This reading he defended by pointing out that 'one' is frequently spelt 'on' in the Folios, and in Shakespeare's time, according to Malone, was so pronounced. Again in *Hamlet*, Act I. i. 39, Shakespeare makes the ghost appear, 'the bell then beating one.' It becomes, therefore, a matter of taste as to whether we shall read 'on' or 'one;' the æsthetic judgment is left to decide whether the bell striking twelve, stroke following stroke in slow succession, is more impressive, more awe-inspiring, more 'eerie,' than the solitary stroke which merely breaks the dread silence in order to enforce it more terribly on the imagination—a very nice point!

One critic perpetrated the atrocity of 'sound dong.'

Theobald also read 'unto' for 'into,' but this, as Malone pointed out, is unnecessary, since 'into' was frequently used for 'unto' in Shakespeare's time, e.g., *Henry V.* I. ii. 100:—

'Look back into your mighty ancestors.'

Amongst recent Editors, Knight reads the line,—
 ‘Sound on into the drowsy race of night;’

Delius,—
 ‘Sound one into the drowsy race of night.’

Cowden Clarke,—
 ‘Sound one into the drowsy ear of night,’

Wordsworth,—
 ‘Sound one into the drowsy ear of night,’

and the Cambridge Shakespeare,—
 ‘Sound on into the drowsy ear of night.’

43. **Heavy-thick**, Pope’s reading. The Folios have ‘heavy-thick,’ which Malone, Knight and Cowden Clarke follow.

52. **Brooded watchful**, Pope reads ‘broad-ey’d;’ Mason ‘broad and.’ ‘Proud and wasteful’ has also been suggested. There is, however, no necessity for any alteration. See notes.

65. **That he.....death**, so printed by Dyce on the conjecture of S. Walker. Many Editors make ‘death’ the first syllable of the next line. See Appendix B.

66. **My lord?** The Folios have no mark of interrogation, which Rowe added. Most Editors follow him, but Mr. Deighton observes: “This alteration seems to me a mistake, for Hubert’s answer is rather one of acquiescence, than of inquiry, or surprise.” Hubert acquiesces only too rapidly as it is; we may allow him to be a little startled at the King’s hissed out monosyllable, when the context shows that no such idea had previously occurred to him. Neither is it easy to see in what manner the exclamation could be pronounced by an actor so as to convey the notion of acquiescence.

72. **Attend.** F₁, F₂; ‘to attend,’ F₃, F₄; Pope reads ‘t’attend.’

Scene IV, Capell; ‘Scæna Tertia,’ Folios; ‘Scene V.’ Pope; ‘Scene VI,’ Hammer.

2. **Convicted**, The following have been proposed as the true reading; collected, converted, connected, convicted, combined, conflicted, consorted, convexed, conveyed.

12. **Cause**, Theobald conjectures ‘course.’

18. **Against**, Pope, to make the metre regular, read ‘g’ainst.’

24, 25. **Redress, death, death**, So Theobald. The Folios have, ‘Redressee: Death, death.’

26. Pope disapproved of this line, and accordingly omitted it.

27. **Forth from**, ‘from forth,’ Collier.

29. **Detestable bones**, ‘bones detestable.’ Hammer; but see Appendix B.

35. **Buss**, 'kiss,' *Pope*, 'buss' being considered vulgar.

42. **Modern**, Rowe reads 'modest;' Knight, 'mother's;' Collier, 'widow's.'

44. **Not holy**, The 'not' was omitted in F_1 , F_2 , F_3 : F_4 inserts it. Some would read 'unholy.'

51—58. Pope condemned these lines as spurious.

52. To mend the metre, which needs no mending, Seymour conjectures, 'And Cardinal, thou shalt be canonized.' See III. i. above.

61—75. Pope considered spurious.

64. **Friends**, The Folios read 'fiends.'

85. **Ague's fit**, 'ague-fit,' *Dyce*.

98. F_1 , F_2 , F_3 , read, 'Then, have I reason to be fond of grief?' F_4 'Then have I reason to be fond of grief?' Rowe omitted the mark of interrogation.

107. Pope and Hanmer make a new scene here.

110. **Sweet world's taste**, *Pope*. The Folios had 'sweet word's taste.' If this is the true reading, 'word' refers to 'life.' Steevens justifies Pope's emendation by quoting *Hamlet*:—

'How weary, stale, flat and unprofitable
Seem to me all the uses of the world.'

Pope's reading is generally adopted, even by Knight, who clings as much as possible to the Folio readings.

146. **You plots**, "Perhaps our author wrote—*your* plots. John is doing your business." *Malone*.

149. **Borne**, So F_1 , F_2 ; F_3 , F_4 , read 'born,' which the editors of the Cambridge Shakespeare follow. 'Borne' is perhaps merely 'born' spelt in the old style. If it be the present 'borne,' it means either, as Clarke and Schmidt think 'conducted,' or else 'endured.'

151. **None**, Pope read 'no.'

152. **Reign**, Capell conjectures 'rein,' i.e., metaphor from horsemanship, but this mixes the metaphors too much.

154. **Scope**, Pope read *scape*, i.e., 'freak' of nature, which has been adopted by many Editors. But Pandulph is alluding to *ordinary*, not extraordinary natural phenomena. Vaughan conjectures 'shock' which is liable to the same criticism.

158. **Presages**, As elsewhere in Shakespeare *presage* must be pronounced with the accent on the second syllable. Pope read the line:—

'Abortives and preságes, tongues of heaven.'

170. **O**, Mason conjectures 'So.'

176. **Or**, Hanmer read 'ev'n.'

179, 180, These lines have been differently punctuated. The Folios put commas after both lines, which must be

wrong. Rowe put a full stop after 'discontent,' and a comma after 'offence.' I follow the editors of the Cambridge Shakespeare. Either way makes good sense.

182. **Strange**, So F_1 ; F_2 , F_3 , F_4 , have 'strong' which most editors follow. Knight, however, adopts the reading of the First Folio, remarking that 'the old reading restored gives us a deep observation instead of an epigrammatic one. Strong reasons make, that is, justify, a large deviation from common courses.'

ACT IV.

SCENE I.

'Act IV. Scene I.' 'Actus quartus, Scæna Prima,' F_1 ; 'Actus Quintus,' F_2 , F_3 , F_4 .

'A room in a Castle,' The commentators have variously fixed the locality at Northampton, Canterbury and Dover.

7. **Uncleanly**.....**look to it**, Rowe's punctuation; F_1 , F_2 have, 'uncleanly scruples feare not you:' F_4 has 'uncleanly scruples, fear not you.' For 'uncleanly,' Grey conjectures 'unmanly,' Elze 'unseemly.'

9. 'To mend the metre, Pope read, 'Morrow, little prince.'

18. **I should be as**, Pope read 'I should be' (omitting 'as'). Fleay, 'should be as.' Boswell read 'I would be as.'

23. **No indeed is 't not, &c.** Pope, again to mend the metre, read—

'Indeed it is not, and I would to heaven.'

31. **I warrant**, Pope altered to 'alas.' In the same line Vaughan would omit 'do.' By this the line would indeed be reduced to ten syllables, but the scansion is far from made easier.

34. **Dispiteous torture**, Long Ms. reads 'this piteous torture,' Hanmer, 'dispiteous nature.'

38. **Effect**, Malone conjectures 'a fact.'

39. Pope omits 'hot.'

50. **Lien**, 'lyen' F_1 , F_2 , F_3 ; 'lain,' F_4 .

52. **Sick service**, Delius reads 'sick-service.'

60—67. Omitted by Pope.

63. **His**, This is Capell's reading; the Folios had 'this'; Rowe read 'their,' but afterwards altered it to 'its.'

64. **Matter**, Dyce reads 'water.'

70. The Folios read, 'I would not have believed him; no tongue but Hubert's.' The reading I have adopted was first conjectured by Steevens who observed: 'Shakespeare proba-

bly intended this line to be broken off imperfectly.' Afterwards he concluded that the line should be read—

'I should not have believed no tongue but Hubert's,' the 'him' having been inserted by a transcriber who misunderstood the force of the double negative. Pope read 'I would not.....a tongue but Hubert's.' The editors of the Cambridge Shakespeare read—

'I would not have believed him,—no tongue but Hubert's,' i.e., 'I would believe no tongue but Hubert's. But Steevens's first conjecture (which Knight follows), by which Hubert's stamp on the ground cuts off Arthur's sentence, 'no tongue but Hubert's (would have made me believe),'—is as likely and more dramatic.

81. **Wince**, So F_2 , F_3 , F_4 : F_1 reads 'winch.'

92. **Mote**, 'Moth' in the Folios; but this is merely the old spelling of 'mote,' as Malone proves by a reference to Florio's Dictionary (1598). '*Festucco*, a moth, a little beame.'

98, 99. Considered spurious by Pope.

109. **There is no.....in this burning coal**, Hudson reads 'There is no malice burning in this coal,' i.e., the fire in the coal was extinguished and so could not be called a burning coal; but as Wright points out, the coal was still burning, though not red-hot. Otherwise Hubert could not 'revive it with his breath.'

113—117. Pronounced spurious by Pope.

121. **Mercy-lacking**, Pope. The Folios read 'mercy, lacking.'

122. **See to live**, 'live to see,' 'live and see,' 'see and live' have been variously proposed.

Eyes, Steevens. The Folios read 'eye,' which Delius and the editors of the Cambridge Shakespeare adopt.

SCENE II.

1. **Again**, F_1 , F_2 have 'against.' Pope reads 'crown'd once again.'

8. **Change or better state**, Vaughan conjectures 'change to better state.'

21. **Antique**, Folios, 'anticke' and 'antick.'

28. **To do better**, Staunton to improve the metre conjectured 'to better do.'

33, 34. **Fault.....fault**, Warburton read 'flaw.....flaw.'

39. **Doth**, Rowe read 'do.' Pope, 'must.'

Will, Keightley reads 'wills.'

42. **When lesser is my fear**, This reading was conjectured by Tyrwhitt and adopted by Steevens. F_1 has 'then lesser

is my feare' which is retained by the Cambridge editors. Wright in the C. P. explains that 'then' is equivalent to 'than,' which last he prints in that edition. F₂, F₃, F₄, have, 'then less is my fear.'

50. Pope read 'they.' The Editors of the Cambridge Shakespeare remark: "Sidney Walker (*Criticisms*, l. 279) questions the possibility of Shakespeare having written so ungrammatically. The construction is evidently incorrect. but it may be explained by supposing that the offending 'them' following so closely upon 'myself,' was suggested to the writer by the analogous pronoun 'themselves.'

51. **Their**, Vaughan reading 'they' in l. 50, conjectures 'our.'

54. **Argument**, Capell. The Folios have a full stop after 'argument;' but the argument itself follows, being placed in apposition to the word 'argument.'

55—60. **In rest**, Steevens conjectured 'in wrest;' Kinnear, 'in rule,' &c., &c. **in right**, Staunton, 'not right;' Nicholson, 'unright;' **hold**, Malone conjectured 'hold not.'

56—60. **Why then.....should.....exercise**, Pope read, 'Why should.....then.....exercise.' This makes good sense. and the slight alteration required is tempting. Lettsom conjectured 'no fears' for 'your fears.'

62. **Occasions**, so Pope. Folios have a colon after 'occasions.'

Let it be, Vaughan conjectured 'let be.'

63. **You**, Keightley reads, 'you'd,' i.e., 'you would.'

73. **Does**, F₄; F₁, F₂, F₃, read 'do.'

74. **'Tis**, Vaughan conjectured 'is.'

78. **Set**, Theobald reads 'sent.'

99. **Breadth**, Rowe, followed by Malone, read 'breath.'

103. 'Scene III,' Pope.

110. **England. Never**, Johnson; 'England never,' Folios. 'England now,' Rowe. See notes.

115. **Comes**, F₄ reads 'come.'

117. **Ear**, F₂, F₃, F₄ have 'care;' In the First Folio it is doubtful whether the word is 'eare' or 'care,' as the first letter is broken. The Cambridge editors in a note incline to 'eare' but retain 'care' in the text. I print 'ear,' as it lends more point and naturalness to the ambassador's reply—

'My lord, her ear is stopped with dust.'

141. **Clergy-men**, F₄. F₁, F₂, F₃, 'clergy men.'

165, 166. **Of.....suggestion**, printed as one line in Folios.

165. **Whom**, Pope reads 'who.'

167. **Companies**, Pope reads 'company.'

171. **Subject**, F₁. F₂, F₃, F₄ read 'subjects.'

182. 'Scene IV,' Pope.

204, 205. Various attempts have been made to mend the metre in these lines. Vaughan would read—

'Why urgest thou so oft young Arthur's death,
Thy hand hath murder'd? I had a mighty cause.

Pope,—

'Why urgest.....death?
Thy hand hath murder'd him. I had a cause,'

Steevens,—

'I had mighty cause;'

Wordsworth,—

'I'd mighty cause,' &c.

207. **No had.** So the Folios. Rowe reads, 'Had none.' Knight, 'none had;' Delius conjectured 'no cause;' but this was withdrawn.

220. **Deeds ill done,** Knight reads 'ill deeds done;' Fleay, 'deeds ill-done.' The hyphen certainly removes any ambiguity: an ill-done deed is a bad deed, a deed ill done may be a good deed unskilfully executed.

Hadst, Pope reads 'for hadst;' Capell 'hadest;' other conjectures are 'O, hadst thou,' 'Hadst thou not then,' 'Hadst not thou then.'

234 **As,** 'or,' Pope; 'and,' Malone. But King John means that the least gesture or change of expression on Hubert's part would have made him for ever silent concerning a project too shameful to be uttered.

238. **Sin,** Lettsom conjectured 'signs,' which seems probable; Cowden Clarke, however, thinks that in 'sin' there is an intentional play on words.

247. **Reigns,** Hanmer reads 'reign.'

259. **Innocent,** Pope to make the line slightly smoother substitutes 'guiltless' for the more appropriate and more metrically emphatic 'innocent.'

SCENE III.

Scene III. 'Scene V,' Pope.

16. **With me,** Collier read 'mission.' Spedding conjectures 'witness.'

17. **General than these,** Hanmer reads 'than these general.'

24. **Thin bestained,** 'Sin-bestained,' 'thick-bestained,' 'kin-bestained' have been suggested. The idea is that King John's cloak is 'thin,' worn out, and requires lining; i.e., his position is unsafe and requires support.

33. **Man,** Folios, mans. "Mr. Collier mentions that the Duke of Devonshire's copy of the First Folio reads 'man'

instead of 'mans,' which is in the ordinary copies. The error was corrected no doubt while the sheet was passing through the press, and after some copies had been struck off, in accordance with the practice which was common in printing-offices at the beginning of the 17th century." Cambridge Shakespeare, note *in loco*.

41. **Have you beheld**, So F₃, F₄; 'you have beheld,' F₁, F₂.

54. **Sin of times**, So the Folios. Pope reads 'sins of time,' Steevens 'sin of time,' Keightley 'sin of time's.' 'Mr. Pope,' says Malone, 'and the subsequent editors more elegantly read—*sins of time*.' Malone however chose to retain the 'peculiarities of Shakespeare's diction' in preference to the *elegance* of Pope. There is, one might venture to say, a stupendous grandeur about 'the unbegotten sin of times,' the one greatest crime which the ages were yet to produce, which the ordinary 'sins of time' quite fails to reach.

71. **Hand**, Farmer conjectured, and Singer reads 'head,' which Wordsworth adopts. See notes.

74. 'Scene VI,' Pope.

90. **Do not**, Keightley reads 'Do but'; but Hubert means 'Do not force me to kill you and thus make me a murderer.'

112. **Savours**, So F₁; F₂, F₃, F₄ read 'savour.'

116. 'Scene VII,' Pope.

117—119. **Beyond.....Hubert**. Pope's arrangement. The Folios print as two lines—

'Beyond the infinite and boundless reach of mercy.

If thou didst this deed of death, art thou damn'd, Hubert.'

129, 130. To mend the metre Pope omitted 'serve to' in l. 129, and Vaughan 'thou' in l. 130: Steevens proposed to read—

'Will serve to strangle thee; a rush will be

A beam to hang thee on; or wouldst thou drown.'

omitting 'thysself.'

154. **Wrested**, 'wasted' has been proposed, but 'wrested' adds a further and specially applicable meaning, as 'wasted' does not.

155. **Cincture**, Pope's reading: the Folios have 'center' which Steevens says is equivalent to the French 'ceinture.' Delius retains the Folio reading but spells it 'ceinter.' Schmidt says 'center' means 'heart,' 'soul.'

158. **In hand**, Rowe reads 'at hand.'

ACT V.

SCENE I.

2. **Take again**, Dyce reads 'take 't again.'

3. **From this**, Heath conjectures 'This from;' F₄ puts a comma after 'pope,' which I have adopted. This reading gives 'take' an object without any further alteration.

7. **Marches 'fore**, 'Marches; for,' Mason conjectured.

10. **The love**, Hanmer reads 'love,' in which case 'allegiance' must have the value of four syllables: Vaughan conjectures 'true love.'

16. **Incurable**, F₄ reads 'incurably.'

35. **Hurries**, Staunton proposed 'harries.'

48. **Be fire**, 'meet fire,' Collier.

59. **Forage**, 'forward' and 'courage' have been proposed—unnecessarily.

67. **Fair-play orders**, Singer reads 'fair-play offers.'

SCENE II.

3. **Precedent**, Johnson; the Folios have 'president.'

10. **And an**, Pope omits 'an.'

27. **Stranger, march**, So the Folios. Some editors omit the comma, making 'stranger' an adjective and 'march' a noun. 'Stranger' is often used in Shakespeare as an adjective in the positive degree, but there seems no reason to depart from the Folio reading here; the word 'march' implies hostility.

30. **Spot**, Grant White reads 'thought.' 'Spot,' 'spur' and 'spite' have been suggested.

36. **Grapple**, Pope. The Folios read 'cripple.' Gould conjectures 'couple.'

44. **Compulsion**, Hanmer reads 'compassion;' Capell conjectured 'compunction.' If either of these be correct, the meaning of 'a brave respect' is completely changed. Reading 'compulsion,' (i.e., the force of circumstances which have driven Salisbury to take arms under a foreigner), 'brave respect' means a noble regard for the lives of his fellow countrymen; reading 'compassion' or 'compunction,' 'a brave respect' must mean a sense of justice which overcomes tenderer feelings. Perhaps the adjective 'brave' is more in keeping with the latter sort of 'respect.'

59. **Full warm of**, So the Folios. The Cambridge Shakespeare reads 'full of warm.'

64. 'Scene III,' Pope.

Spake, Theobald reads 'speeds,' and Hanmer 'shapes.' The Cambridge editors make Pandulph enter after this line.

83. **Coal of wars**, 'coal of war,' Pope; 'coals of war,' Capell.

108. **No, no**, Pope omits one 'no.'

118. 'Scene IV,' Pope.

119—121. Theobald reads,—

'I am sent to speak,
My holy lord of Milan, from the king;
I come,' &c.

125. **Entreaties**, S. Walker conjectured 'entreates.'

132. **Unhair'd**, Theobald; the Folios have 'unheard.' Schmidt considers this the correct reading, 'unheard' being equivalent to 'unheard of.' Wright points out, on the other hand, that 'hair' is spelt 'heare' in Spenser, *Faerie Queene* II, 9, § 13—

'Staring with hollow eies, and stiffe upstanding heares.'
Malone quotes several passages in Shakespeare in which smooth faces (unrough youth—*Macbeth*), are alluded to with some degree of contempt. The Bastard has already in Act V spoken of the Dauphin as a 'beardless boy.'

135. **These pigmy arms**, Rowe; 'this pigmy Arms,' Folios. Vaughan conjectured 'this pigmy swarm.'

142. **Hug**, Rowe reads 'herd.'

144. **Crying.....crow**, Rowe reads 'our nation's crow,' which is obviously wrong; others have suggested, 'crowing of your nation's cock,' and 'scaring of your nation's crow.' The next line, where the *voice* of the bird is mentioned, shows that the 'scare-crow' conjecture must be wrong. See note.

148. **No: know**, 'No, no.' Lettsom conjectures.

156. **Change**, Dyce reads 'chang'd.'

157. **Needles**, 'needl's' in F₁, F₂. Steevens reads 'neelds,' a spelling which occurs elsewhere.

170. **All as**, Pope; the Folios read 'all, as' which may be right.

SCENE III.

Scene III, 'Scene V,' Pope.

11. Lettsom thinks that a line has been lost. For 'are' Capell reads 'was;' but 'supply' here, as in Scene V, is a noun of multitude.

SCENE IV.

Scene IV, 'Scene VI,' Pope.

11. **Unthread the rude eye**, This figure has not pleased some critics, who would substitute 'untread the rude way,' 'untread the road-way,' 'unthread the red way,' &c., &c.

Rude eye of, Hudson reads 'eye of rude.'

14. **The French be lord,** Knight. The Folios have 'the French be lords,' which allows no antecedent to 'he' in l. 15. The editors of the Cambridge Shakespeare, though they print 'lords,' defend 'lord' in a note, by quoting a passage in *Henry V*, in which 'the French' is used in the singular,— 'The French might have a good prey of us if he knew of it.' S. Walker and Keightley suppose a line has been lost after 'before his feet' (l. 13.)

34. **Crest,** 'Cresset' has been proposed.

54. **Rankness.** Capell conjectures 'bankless,' but see notes.

60. **Right in thine eye,** For 'right,' 'pight,' 'fight,' 'bright,' 'fright,' 'riot' have been variously proposed; also for 'right in' 'brighten,' 'writhing,' 'light on.'

61. Omitted by Pope.

SCENE V.

Scene V, 'Scene VII,' Pope.

3. **English measure,** 'Th' English measure,' Rowe; 'th' English measur'd,' Pope.

7. **Tottering,** So the Folios. 'Tatter'd,' Pope; 'tattering,' Malone; but 'tottering,' as Steevens shows, is the old spelling of 'tattering.'

Clearly, Capell conjectures 'cheerly;' Collier 'closely;' the Cambridge editors 'cleanly.' 'Cleanly' and 'clearly' mean the same thing.

11. **Again,** So F_1 ; F_2 , F_3 , F_4 , read 'at length.'

12. **Supply,** Capell reads 'supplies.' See V. iii. 11.

SCENE VI.

Scene VI, 'Scene VIII,' Pope.

1—3. Fleay distributes—

Hub. Who's there? speak ho!
Speak quickly, or I shoot.

Bast. A friend. What art thou?

Hub. Of the part of England.

Bast. Whither dost thou go?

2—6. Watkiss Lloyd would distribute—

Bast. A friend.

Hub. What art thou?

Bast. Of the part of England.

Whither dost thou go?

Hub. What's that to thee?

Bast. Why may not I demand of thine affairs,
As well as thou of mine? Hubert, I think.

This is very probably right, as the last speech (why may not I, &c.) is somewhat pointless unless one of the speakers had just put one question which the other had refused to answer.

12. **Eyeless**, Theobald. The Folios read 'endless,' which seems to have little meaning here. Schmidt, who retains it, explains 'extremely dark.' Most editors read 'eyeless.'

27. **If you had at**, Capell conjectures 'had you at his; Herr, 'if you had at my.'

32. **Who**, 'whom,' Hanmer. See Appendix C.

SCENE VII.

Scene VII, 'Scene IX,' Pope.

2. **Corruptibly**, 'corruptedly,' Capell; 'corruptively,' Anon. **Pure**, Grant White reads 'poor,' saying that the Folios read 'pore.' The Cambridge editors assert that in all the copies known to them the Folio reading is 'pure:' 'hurt' and 'sore' have been suggested.

14. **Their**, Malone suspected that Shakespeare wrote 'thy,' remarking that 'their' and 'thy' are often confused in the Sonnets.

Not feel, Vaughan proposed 'but veil,' and 'not feed,' which does not make better sense.

16. **Leaves them invisible, and his siege**, So F_1 ; F_2 , F_3 , F_4 read 'her siege.' Many emendations have been proposed. If the Folio reading be the true one 'invisible' must refer to *death*, not to extremes, *i.e.*, the approach of death is not apparent if we regard merely the body. Hanmer reads for 'invisible,' 'insensible.'

17. **Mind**, Rowe. The Folios read 'wind,' an obvious misprint.

21. **Cyagnet**, the Folios have 'symet:' corrected by Rowe.

35. **Ill fare, &c.**, Pope read 'ill fate.' To amend the metre. Fleay reads 'ill faring;' Daniel conjectured 'ill fated.' Hanmer, 'oh! dead;' others, 'indeed.' 'decay'd,' 'dcfied.' But 'fare' has the value of two syllables, especially when we remember that these words are so many *gasps*.

44. Vaughan would omit 'with cold.' Pope reads 'I ask not,' for 'I do not ask you.' As however there is a grim play upon the word *cold* in the next line, Vaughan's conjecture is unfortunate.

45. **The salt**, Vaughan proposed 'all.' So far as the metre goes, the unaccented extra syllable in the middle of a line is common, especially when the line is broken, as here: as for the sense, that is obviously weakened by omitting the notion of the hot, biting salt.

Scene VII.

49. Scene X, 'Pope.'
 52. **Burn'd**, Gould conjectured 'burst.'
 60. **Heaven**, S. Walker conjectured 'God.'
 68, 69. Condemned as spurious by Pope.
 74. **Right**, 'bright,' Pope.
 88. The Folios read 'sinew'd to our,' Collier, 'sinew'd to our own.'
 96. **Prince**, 'lord,' Cartwright conjectured.
 97. **Princes**, 'nobles,' Elze conjectured. It is contended that the eye of the transcriber or compositor caught the word 'prince' in the preceding line and inadvertently wrote 'princes.'
 108. **Kind**.....**thanks**, The Folios read 'kind soul that would give thanks.' Rowe inserted 'you' after give. The Cambridge Editors suggest '*fain* give thanks.' Other suggestions are 'kindred' for 'kind,' 'kind of' for 'kind,' and 'give thanks to you.'
 115. Lloyd suspects this line to be spurious. See notes.

APPENDIX B.

Versification.

[The following Appendices are based very largely on Abbott's *Shakespearian Grammar*. The examples selected from the play are *not* intended to be exhaustive.]

1. The ordinary blank verse line consists of ten syllables of which the even syllables are accented, the odd unaccented, or in other words, a blank verse contains five iambic feet; thus:

I. i. 50:—Your fáith | ful súb | ject Í, | a gén | tlemán.

2. There is, however, in good blank verse only a comparatively small proportion of perfectly regular lines. To avoid monotony considerable deviation from the strict metre is permissible; *e.g.*, a *trochee* (an accented syllable followed by an unaccented) sometimes takes the place of an iambus.

N.B.—There is always a pause, it may be a very slight one, before the trochaic foot. This pause may be either (*a*) a *final* pause, *i.e.*, at the end of a verse, the next verse beginning with a trochee, or (*b*) within the verse.

(*a*) I. i. 8:—'Silence | good moth | er hear | the emb | assy.'

I. i. 9:—'Phílip | of France | in right | and true|behálf.'

(b) V. iv. 9:—*Pem.* It is | the Count | Melun | .

Sal. Wounded | to death.

IV. ii. 28:—‘When wórk | men stríve | to dó | bétter | than
wéll.’

Here there is a pause after ‘do’ in order to lend a significant emphasis to ‘better.’

V. iv. 32:—‘Behold | anoth | er day | bréak in | the east.’

In the last case the pause is very slight.

It does not appear to have been determined how many trochees are allowed in a single verse, or in what place, though of course a good ear can at once tell whether a verse scans or not. It seems probable that two trochees cannot be used consecutively.

3. An extra syllable is frequently added before a pause, especially at the end of a line:

(a) I. i. 216:—‘For it | shall strew | the foot | steps of | my
rísing.’

Ibid 228:—Sir Rob | ert’s son: | why scorn’st | thou
at | Sir Róbert?’

These hypermetrical lines are far more frequent in Shakespeare’s later plays than in his earlier. Thus, according to Mr. Fleay’s calculation, there are in this play but 54 out of a total of 2,403 blank verses, while in *A Winter’s Tale* there are 639 out of 1,825.

(b) Extra syllable in the middle of a line before a pause:

I. i. 20:—‘Control | ment for | contrólment | : so an | swer
France.’

The Editors of the Cambridge Shakespeare consider this an Alexandrine (i.e., verse of six iambic feet) and scan:—

‘Control | ment for | contro | lment: | so an | swer France;’
giving the first *controlment* the force of a trisyllable and the second the force of a quadrisyllable—‘contro-olment.’ We might also scan:—

‘Control | ment for | control | ment: so an | swer France:’
in which case there is an elision of the vowel in ‘so’ before the following vowel in ‘answer.’ The first, however, seems best, as the ‘so’ should probably be distinctly enunciated.

III. iii. 58:—‘By heaven | I would dó it.

Do not | I know | thou wouldst.’

In this line, *heaven* is a monosyllable; ‘I would’ = ‘I’d,’ and perhaps, ‘do it’ = do’t. If so, there is elision, and no extra syllable.

I. i. 220:—‘O me, | it is | my mother! | How now | good lady.’
Here we have an extra syllable before a pause in the

middle of the verse, and another at the end. But perhaps 'mother' is to be pronounced as a monosyllable. See below :—

IV. i. 70 :—'I wóuld | not havé | beliéved *him* | no tóngue |
but Húbert's.

V. vii. 45 :—'That might | relíeve *you* | . The sált | in thém
| is hót,' also IV. ii. 68.

4. Sometimes *two* extra unaccented syllables are found.

II. i. 573 :—'That smooth | -faced gen | tleman, | tickling |
commóditý.

In this line notice the trochee 'tíckling,' after the pause.

5. We frequently find trisyllabic feet, which however *never* contain more than one accented syllable, and one of the unaccented syllable is scarcely pronounced. This is especially the case with unemphatic monosyllables such as pronouns, articles and prepositions, &c.:—

I. i. 146 :—' *I* wóuld gíve | it ev | ery foot | to have | this
face.'

III. iii. 27 :—' By héa | ven Húb | ert, *I* ám | almost | a-
shamed.'

IV. iii. 58 :—' By heaven | *I* wóuld dó it'.

The and *to* frequently undergo elision, especially when a vowel sound follows :—

I. i. 102 :—' *The* advant | age of | his ab | sence took | the
king.'

I. i. 236 :—Sir Rob | ert could | do wéll | : márry | to con-
fess.'

We must not however pronounce '*theadvantage*.'

IV. i. 18 :—' *I* should be | as mer | ry as | the day | is long.'

or,

' *I* should | be as mér | ry as | the day | is long ;'

or perhaps, better, in ' *I* should,' *should* is contracted as *shall* (below, 7).

6. " On the other hand an unemphatic syllable is allowed to stand in an ~~un~~emphatic place, and receive an accent. This is particularly the case with conjunctions and prepositions at the end of a line." All the illustrations of this given by Dr. Abbott are taken from the later plays, in which Shakespeare's verse is far more irregular than in the earlier.

Dr. Abbott in this connection maintains that the article *the* was with the Elizabethans capable of more emphasis than now. Amongst other verses he instances,

V. ii. 83 :—' Your breath | first kind | led the | dead coal |
of war.'

For this, however, he proposes as an alternative the peculiarly horrible scansion,

'Your breath | first kindled | the dea | d coal | of war,'
'dead' to be pronounced 'dea-ed'!

It does not appear to me that there is anything peculiar in the line at all. There is no accent on 'the,' *but the slight pause lends to the second syllable of 'kindled' a stress which it would not otherwise possess.* Dr. Abbott's other examples of emphatic *the* may be accounted for in this way. The recognition of this principle is important, for it alone can satisfactorily account for the intrusion of apparent spondees in blank verse.

In II. i. 220:—'Had beén | disháb | íted and | wide hav | oc
máde.'
-ed is probably not pronounced, and the pause lends an accent to '-it.' Hence 'and' is not accented.

7. Amongst other words 'shall' is sometimes abbreviated:
III. iv. 78:—'If thát | be trúe, | I shall sée | my bóy | again.'
So 'thou wert' is contracted to 'thou'rt,' or, as Abbott thinks, 'th'wert.'

IV. iii. 95:—'Thou wert bét | ter gáll | the ée | vil Sál |
isbúry.'

8. 'R' frequently destroys a following vowel:

IV. i. 31:—'I wárrant | I lóve | you móre | than yóu | do
me.'

But IV. i. 6:—'I hópe | your war | rant will | bear out | the
deed.'

(In this verse, again, 'will' can scarcely be said to receive any accent. We must again call in a slight pause after 'warrant'.)

So 'iron,' IV. ii. 194. is a monosyllable, and 'horror,' V. i. 50; but the last line may be an instance of an extra unaccented syllable in the middle of a line.

IV. iii. 9:—'O me | my ún | cle's spírit | is ín | these stónes.'

9. Er, el, le final is dropped or softened:—

III. i. 324:—'Old tíme | the clóck- | setter, thát | bald sex |
ton tíme.'

'Setter,' pronounced almost 'settre.'

III. i. 251:—'Some gén | tle order | . and thén | we sháll |
be blést.'

'Needles' seems to be pronounced almost "neelds":—

V. ii. 157.—'Their needles | to lan | ces and | their gen | tle
hearts.'

10. In such words as *whether, either, hither, brother, father, and having, evil, &c.*, the *th* and *v* are softened, or scarcely pronounced; hence these words have often the value of monosyllables.

I. i. 75.—*Bút whether* | I be | as true | begot | or no. So also *Ibid.* 134.

I. i. 163.—*Bróther* by | the mó | ther's síde, | gíve me | thy hánd.' (Notice the trochees.)

So 'mother', IV. ii. 121, is a monosyllable.

II. i. 134.—*Const.* Peace.

Bast. Hear | the crí | er.

Aust. Wáát | the dévil | art thóu.'

11. 'T in the middle of a trisyllable, if unaccented, may be dropped, or almost so.

I. i. 264.—*May éasi* | ly wín | a wóm | an's. *Áy* | my móther.'

IV. iii. 13.—*This gént* | le óf | fer óf | the pér | ilous time.'

So V. i. 74 and vii. 82:—*Cardinal.*

12. In other polysyllables an unaccented syllable is frequently dropped.

IV. ii. 259.—*Thán to* | be bú | cher óf | an ín | nocent child.'

I. i. 9: *Árthur* | *Plantág* | enet, láys | most lów | ful cláim.'

III. i. 102.—*You came* | in arms | to spill | mine en | emies' blood.'

So V. ii. 29.—*Enemies.*

V. vii. 16.—*Leáves them* | *invisi* | ble and | his siege | is nów; 'invisible' = 'invisble,' unless we are to refer the verse to section 9 and drop the final *-le*.

II. i. 355.—*In un* | *detér* | min'd, díf | ferencés | of kings.'

III. iv. 123.—*Áre you* | not gríev'd | that Árth | ur ís | his prísoner.'

Majesty is found elsewhere as a 'quasi-dissyllable.' So perhaps we should scan the following thus:

III. iii. 65, 66.—*Hub.* And I'll keep him so,

That he | shall not | offend | your ma | jesty'
K. J. Death.

Hub. My lórd ? |

K. J. A gráve. |

Hub. He sháll | not líve. |

K. J. Enóugh.'

Or we may regard 'Death' as an 'interjectional line' and standing by itself.

13. "The plurals and possessives of nouns ending in *s*, *ss*, *se*, *ce*, *ge* are frequently pronounced and sometimes written without the additional syllable." (*Abbott*.)

II. i. 289.—'Sits on his *horse* back at mine *hostess* inn.'

14. *Ed*, following *d*, or *t* is often not written, or, if written, not pronounced:—

II. i. 220.—'Had been | dishab | ite*d*, and | wide ha | voc made.'

15. '-*Est*, in superlatives and in the third person singular of verbs is often pronounced -*st* after dentals and liquids.'

I. i. 159.—'Philip, | good óld | Sir Rób | ert's wífe' | seldest
són.'

II. i. 177.—'Of thís | opprés | ed bói: | thís is | thy eld'st |
son's son.'

III. i. 121.—'And soóthest | up greát | ness. Whát | a foól |
art thoú.'

16. "Words in which a light vowel is preceded by a heavy vowel or diphthong are frequently contracted." (*Abbott*.)

II. i. 127.—'As thóu | and Jóhn |, in mán | ners béi*ng* | as
líke.'

V. i. 40.—'An émp | ty cásk | et, where | the *jéwél* | of life.'

17. Final -*ed* is sometimes sounded and mute in the same line:—

II. i. 560.—'To this | unlook'd | for, un | prepar | ed pomp.'

IV. ii. 200.—'That were | embatt | ailed | and rank'd | in
Kent.'

III. i. 111.—'Set arm | ed dí*s* | cord 'twixt | these per*j* | ured
kings.'

And III. i. 278.—'Scorchéd' and 'burn'd.'

And V. ii. 132.—'Harness'd' and 'unadviséd.'

18. Sometimes when a word is repeated in the same verse, it has different syllabic valuations.

III. iii. 17.—*Fare* | well gent | le cou | sin: coz | farewell.

19. Words may be lengthened in various ways.

(a) 'R and liquids in dissyllables are frequently pronounced as if an extra vowel were introduced between them and the preceding consonant.'
(*Abbott*.)

V. ii. 2.—'And kée*p* | it sá*f*e | for oú*r* | remém | b(e)rán*c*e.'

(b) The termination *-ion*, and some other common terminations, are often pronounced as dissyllables, especially at the end of lines :

I. i. 218 — ‘That dóth | not smáck | of ob | servá | tíon.’

II. i. 82. — ‘For cóur | age móunt | eth with | occás | ión.’

V. iv. 56. — ‘And cálm | ly rún | on ín | obéd | iénee.’

IV. iii. 131. — ‘And ít | shall bé | as áll | the óc | cán.’

In I. i. 30. — ‘Chatillon’ should, I think, be pronounced ‘Chatíllion,’ which resembles the French pronunciation, and is the spelling of the name in the old play. The verse will then scan thus :—

‘Pém broke | look to ‘t | . Farewéll | Chatíl | líon.’

Otherwise we must scan, either,

‘Pém broke | look to ‘t | . F^{ar}é | well Chát | illon,’

‘fare’ being pronounced as a dissyllable; or

Pém broke | look tó | it. F^{ar}e | well Chát | illon,’

giving the full force to the contraction. But in the four other lines in which the name ‘Chatillon’ occurs, it has the accent on the second, and not on the first, syllable.

20. Monosyllables ending in *r*, or *re* preceded by a diphthong or a long vowel (fire, dear, fare, hour, &c.), may be pronounced as dissyllables :

V. vii. 35. — ‘Póison’d | ill fá | re, déad | forsóok | cast óff.’

So ‘*Fare*’ well in III. iii. 17, and ‘*hour*’ in IV. iii. 104 and

V. vii. 83 :— ‘Who hálf | an hóu | r sínce | cáme from | the Daúphin.’

So ‘power’ in III. i. 171 is a dissyllable.

21. Monosyllabic exclamations may have the value of dissyllables :

V. vii. 89. — ‘Nay | it is ín | a mán | ner dóne | alreády.’

This is obviously better than

‘Nay ít | is ín | a mán | ner dóne | alreády.’

22. The sound of *e* final in French names and words is retained :—

III. i. 114 :—O L^y | mogés | , O Áu | stria, thóu | dost sháme.’

V. ii. 104 :—“ Vív-e | le rói,” | as Í | have bánk’d | their tówns.’

In the same way ‘puissance’ is pronounced as a trisyllable.

III. i. 339. — ‘Cóusin | , go dráw | our pú | issánce | togéther.’

23. Many words in Shakespeare's time were accentuated differently from the present use. (a) In some cases the accent was nearer the end:—

Aspéct,

IV. ii. 72.—'Líves in | his éye | ; that clóse | *aspéct* | of hís.'

Contrary,

IV. ii. 198.—'Had fálse | ly thrúst | upon | *contra* | ry feét.'

Subjéct,

I. i. 264:—'Subjéct | ed tríb | ute tó | commánd | ing lóve.'

Sunsét.

III. i. 110.—'Wear óut | the dáy | in peáce; | but, ére | *sunset.*'

Not, however, as some think, '*miséry* :'

III. iv. 35.—'And búss | thee ás | thy wífe. | Míser | y's lóve.'
The pause sanctions the trochee.

(b) Sometimes the accent is nearer the beginning:—

Archbishóp,

III. i. 143.—'Keep Stéph | en Láng | ton, 'cho | sen *arch* | *bishóp.*'

Détestable,

III. iv. 29.—'And Í | will kíss | thy dé | *testáb* | le bonés.'

Ránsack,

III. iv. 172.—'Is nów | in Éng | land,' *rán* | *sacking* | the church.'

Revénue,

III. i. 169.—This júg | gling wíth | c'raft with | *revén* | *ue* *cherish.*

Supreme,

III. i. 155.—'But ás | we und | er heáven | are súp | *reme* *head.*'

Perséver (persevere),

II. i. 421.—'Persé | *ver* nó't | but héar | me mígh | ty Kings.'

Chástise,

II. i. 117.—'And bý | whose hélp | I méan | to *chás* | *tise* ít.'
So. IV. ii. 93.—'Fóul-play.'

(c) Polysyllables ending in *ized*, owing to the shorter pronunciation of the 'i' throw the accent back:

Canónized :—

III. i. 177:—'Canón | *ized* | and wor | shipp'd ás | a *śaint* ;'

III. iv. 52:—'And thóu | shalt be | *canón* | *ized* *Ćar* | dinal.'
So *Chastise*, above.

24. *Alexandrines*. It is doubtful whether Shakespeare admitted the Alexandrine proper in his blank verse at all. There are, however, many *apparent* Alexandrines, but most of these may be accounted for, more or less satisfactorily. Thus we have disposed of two (I. i. 20 and II. i. 573). Sometimes the apparent Alexandrine is in reality not one verse but *two trimeters*. These trimeters are common enough in rapid dialogue, e.g., *Richard III*, I. ii. 193, *et seq.* The following in *King John* may be instances of the trimeter couplet:—

III. iii. 71.—*Eli.* My blés | sing gó | with thée.

K. J. For Eng | land, cóus | in, gó.'

V. vii. 41.—'And cóm | fort mé | with cóld.|| I dó | not
ask | you múch.'

If the verse is not corrupt, I do not think it can admit of any other scansion:

IV. iii. 129:—'Will sérve | to stráng | le thée, || a rúsh |
will be | a beám.'

I would however scan this as an ordinary pentameter:—

'Will sérve | to strángle thee. | A rúsh | will be | a beam,'
the final *le* in 'strangle' not counting as a syllable (above, 9), and *thee* being an extra unaccented syllable before a strong pause.

Again:—

IV. ii. 204.—'Thy hánd | hath múr | dered hím. | I hád | a
mígh | ty cáuse.'

Here, too, I would scan as a pentameter:—

'Thy hánd | that múrdered him | . I hád | a míg | hty
cáuse.'

'Murdered' being regarded as a monosyllable, and 'him' an extra syllable before a pause.

25. As the verse with *six* accents does not seem permissible, so also of the verse with *four*. And yet such verses undoubtedly occur. Many of them may be, however, accounted for.

(a) Remembering that these plays were written for the stage, not for the study, a movement, a gesture or some inarticulate sound may well take the place of spoken words. So in I. i. 161:—

'Kneel thou down Philip. But rise more great.'
Abbott, rightly I think, explains—

‘ Kneel thou | down, Phil | ip (*Dubs him knight*) | But rise |
more gréat.’

The tap of the sword on the shoulder is quite as good as a spoken syllable.

And so II. i. 190 :—

‘ And ál | for hér : | a plágue | upón her,’—

We may, if we like, imagine some angry gesture either after the first or second ‘ her ’; but, as this line occurs in an especially difficult speech, there is perhaps reason to suspect that the text is corrupt.

III. iii. 69.—‘ Remém | ber. Má | dam. fáre | you wéll.’

Here there are only four accents.

(b) Again, “a foot or syllable can be omitted where there is any marked pause, whether arising from (1) emotion, or (2) antithesis, &c.” (*Abbott*, 508). Under the head of the pause from emotion we may perhaps rank the following :—

IV. ii. 220 :—Make déeds | ill dóné | (*Pause*) Hád | st | thou
nót | been by.’

Or,

(c) As we may sometimes explain verses with apparently only four accents by giving the full pronunciation to contractions, we may scan,

‘ Make deéds | ill done | . Húdest | thou nó | t | been by.’

Or we may imagine some angry gesture or movement before ‘ hadst,’ or lengthen out ‘ done,’ or best of all ‘ thou ’ to a dissyllable.

26. It is not uncommon to intersperse short lines of two or three accents, usually either at the beginning or at the end of a speech :—

I. i. 47.—‘ Let them approach,

Our abbeyes and our priories shall pay, &c.’

Here the introduction of a new subject makes the break natural.

27. These short lines sometimes represent interruptions or asides ; thus,

II. i. 276 and 279.—‘ Bastards and else,’ and ‘ Some bastards too.’ Perhaps under this head we should reckon Hubert’s ‘ my lord ?’ III. iii. 66, and scan thus :

‘ K. John. Deáth | .

Hub. (My lord ?)

K. John. A gráve | .

Hub. He sháll | not líve | .

K. John. Enough.’

We can easily imagine the monosyllable 'death' hissed out so as to have the value of a dissyllable.

So perhaps we should scan :—

IV. iii. 120 :—

' *Bast.* Art thóu | damn'd Húb | ert.

Hub. (Do but hear me, sir)

Bast. Há ! | I'll téll | thee whát.'

28. Perhaps we might arrange and scan the opening lines of V. vi. thus :—

' *Hub.* Who's there? speak, ho ! [a sort of interjectional line.]
Speak quíck | ly, ór | I shóot.

Bast. A friénd | what art thóu | ?

Hub. Of the párt | of Eúg | land : whí | ther dóst | thou go.'

29. The following lines present some difficulty :—

III. ii. 5.—' Húbert | keep | this bóy. Phílíp, | make úp.'

A syllable is missing in the second foot. I am inclined to think that a word must have dropped out; e. g., 'thou' after keep. See Appendix A.

III. iv. 99.—' Fáre you | well. Hád | you 'such | a lóss | as Í.'

This just scans, but is a hopelessly bad verse. Moreover the emphatic 'you' (had *you* such a loss) receives no accent. Again, I believe the text is corrupt; 'a' should be omitted, and then the verse is perfect :

' Fare | (*a dissyllable*) you wéll. | Had yóu | such lóss | as Í.'

V. vii. 108.—' I have a kind soul that would give thanks '—is probably corrupt. See Appendix A.

APPENDIX C.

Grammatical.

The following preliminary note is reprinted from Mr. P. H. Sturge's edition of *Henry V* in the present series :—

"The language of Shakespeare, though in the main the same as that of the present day, differs in some important particulars which it is incumbent on the student to notice. Generally speaking we find in Elizabethan English a greater laxity with regard to inflections and syntax than is permissible now; or, as Dr. Abbott expresses it, "any irregularities

whatever, whether in the formation of words or in the combination of words into sentences are allowable." *Force and clearness* were "often preferred to grammatical accuracy, and *brevity* both to correctness and clearness." A living language is always, of course, in a state of change, but the language of the Elizabethan period was in a particularly unsettled state. The vocabulary was being increased by large additions from classical sources; and of the words thus introduced some have failed to retain a place in the language, and of others the signification has changed. In many cases the foreign has given place to the native accentuation; and in form the borrowed words have been made to conform to native models. And with regard to native words the unsettled state of the language is evident. Inflections that we retain are often dropped, while others that we have dropped are retained. But there is often no fixed rule in the matter, and the inflected and uninflected forms are found side by side. Or, again, take the uses of *thou*, *ye*, and *you*; of the relatives *who*, *which*, and *that*; of the Indicative and Subjunctive moods. At first sight there seems to be chaos. Dr. Abbott has endeavoured to show, and with some success, that some sort of order may be discovered, and he lays down certain rules that Shakespeare followed.*.....

"But while recognising that the unsettled state of the language accounts for much that is irregular, we should be taking a very prosaic view of the subject were we to regard the language of Shakespeare and his contemporaries only from this standpoint. Language at the best is but an inadequate vehicle for the expression of thought, and a poet must often feel that words suitable for his imaginations cannot be found. The limitations of conventional language are a check at which he chafes. He overrides the conventionalities of grammar, he forces new meaning into words by bold metaphor, he makes use of fanciful figures of speech. There, perhaps, never was a time comparable to the Elizabethan age in which so many men were imbued with the loftiest poetical spirit. Mr. Saintsbury remarks with truth that "in the most incomplete production of this time there is almost always that poetical spirit which is often entirely wanting in the finished and complete work of other periods." It is, indeed, impossible to take up the writings of any of the scores of poets of the latter half of the sixteenth century without finding more real poetry than in the whole of the polished productions of Pope. Many

* Mr. Sturge goes on to show by examples from *Henry V* that very often it is impossible to discover any rule governing the variety of usage.

of the lesser writers, it is true, fell into affectations of style and played with language; the extravagances of Iily and Sidney raised up a host of imitators; but there is scarce one by whose writings the language has not been enriched by the imaginative use of words. If so with the lesser, how much more with Shakespeare."

I. Articles.

(1) As in early English there was no distinction between the article *a*, *an*, and the numeral *one*, so in Elizabethan English we frequently find *a*, or *an*, where we should prefer *one*:

Act V. vii. 61 :—

'For in *a* night the best part of my power.....
Were in the washes,' &c.

(2) *A* and *the* are sometimes omitted where we should insert.

A inserted—

(a) After adjectives used as adverbs. *e.g.*, *many a*.

I. i. 183.—'But *many a many* foot of land the worse.'

IV. ii. 199.—'*A many* thousand warlike French.'

'Many,' perhaps, sometimes is the noun *many* (*meinie*) and *a* = *of*.

(b) *The* is sometimes omitted before a noun defined by another noun, especially in prepositional phrases.

I. i. 7.—'In right and true behalf...of...Geffrey's son.'

V. ii. 140.—'To crouch in litter of your stable planks.'

Also after prepositions in adverbial phrases.

V. vii. 29.—'It would not out *at windows* or *at doors*.' We still say 'out *of windows*;' 'out *of doors*.'

(c) *The* inserted—

Before the relative 'which': See III, below.

To denote notoriety :—

II. i. 396.—'Smacks it not something of *the* policy?'

II. Adjectives.

(1) Adjectives are often used adverbially :—

II. i. 143.—'It lies as *sightly* on the back of him.'

IV. iii. 142.—'How *easy* dost thou take all England up.'

II. i. 149.—'King Philip, determine what we shall do *straight*.'

III. i. 233.—'And even before this truce, but *new* before.'

'Newly' is used in the same speech.

This confusion arose from the fact that in O.E. many adverbs were formed from adjectives by adding *e* (the dative inflection), which, with other inflections, came to be *dropped*;

e.g., *bright*, *brighte*; 'the moon shines *bright*.' By false analogy adjectives which could not form adverbs in *e* were used adverbially.

(2) Thus two adjectives often form a compound, the first being a kind of adverb:—

— IV. i. 67.—'Are you more *stubborn-hard* than hammer'd
iron?'

— IV. i. 75.—'Alas, what need you be so *boisterous-rough*?'

V. ii. 124.—'The Dauphin is too *wilful-opposite*.'

II. i. 315.—'Their armours, that march'd hence so *silver-bright*.'

IV. iii. 40.—'Found it too *precious-princely* for a grave.'

(3) (a) Adjectives ending in *-ful*, *-less*, *-ble*, and *-ice*, have both an active and a passive meaning:—

V. vi. 12.—'Thou and *eyeless* night;' but perhaps *eyeless* = starless.

I. i. 266.—'The *aweless* lion could not wage the fight.'

So III. i. 46.—'Sightless.'

(b) Adjectives often used as nouns even in the singular:—

IV. iii. 16.—'Whose *private* with me of the Dauphin's love.'

V. ii. 159.—'There end thy *brave*.'

(5) (a) The superlative inflection, *-est*, was sometimes used with a superlative of eminence.

II. i. 296.—'Where we'll set forth

In *best* appointment all our regiments.'

(b) Comparatives and superlatives are often doubled, for the sake of emphasis, e.g., *more elder*, *most unkindest*.

(6) The possessive adjective when unemphatic is often transposed, being really combined with the noun:—

I. 249 and II. 163.—'Good my mother.'

(7) *More* and *most*, used as comparative and superlative of great.

II. 34.—'To make a *more* requital to your love.'

— IV. i. 11.—'As little prince, having so great a title to be
more prince.'

III. Adverbs.

1. Adverbs are formed from the possessive inflection of nouns in '*s*':—

I. i. 262.—'Needs must you lay your heart at his dispose.'

2. Some common adverbs are used with a slightly different force from the present.

(a) *After*, of time, 'afterwards':—

II. i. 400.—'Then *after* fight who shall be lords of it.'

(b) *All*, used adverbially = altogether:—

V. vii. 63.—'Were in the Washes *all* unwarily,' &c.

II. i. 59.—‘To land his legions *all* as soon as I ;’
and in compounds :—

II. i. 582.—‘This *all*-changing word ;’
and intensively :—

III. iii. 36.—‘Is *all* too wanton and too full of gawds.’

(c) *Almost*, transposed, and used in negative and interrogative sentences :—

IV. iii. 43.—‘Or do you *almost* think, &c.?’

(d) *Anon*, derivative meaning, “in an instant,” but in Shakespeare also “the moment after” :—

IV. i. 47 :—‘Still and *anon* cheer’d up the heavy time.’
‘Still and anon’ = ‘now and then.’

(e) *By*, ‘on one side’ :—

IV. iii. 94.—‘Stand *by*, or I shall gall you Faulconbridge.’

(f) *Even*, just, a very short time :—

III. i. 233.—‘And *even* before this truce, out new before.’

(g) *Forth*, *hence*, *hither*, are used without verbs of motion, motion being implied :—

III. iv. 27.—‘Arise *forth* from the couch of lasting night,’
i.e., arise and *come forth*.

(i) *More*, frequently used as a noun and an adverb in juxtaposition :—

IV. ii. 42.—‘And *more*, *more* strong.....I shall endue you
with.’

(j) *Never*, used where we should say *ever* :—

III. iii. 31.— ‘And creep time *ne’er* so slow,
Yet it shall come for me to do thee good.’

(k) *Once*, once for all, above all :—

I. i. 74.—‘But *once* he slander’d me with bastardy.’

(l) *Presently*, ‘at the present time,’ not, as now, ‘very shortly’ :—

V. vii. 86.—‘With purpose *presently* to leave this war.’

(m) *Something*, used as an adverb, = somewhat :—

II. i. 396.—‘Smacks it not *something* of the policy?’

(n) *Still*, constantly :—

V. vii. 73.—‘And then my soul shall wait on thee to heaven,
As it on earth hath been thy servant *still*.’

Cf. IV. i. 47.—‘*Still* and anon.’

So II. i. 568.

(o) *Too*, excessively :—

V. ii. 124.—‘The Dauphin is *too* wilful-opposite.’

(p) *What*, used as an exclamation of impatience :—

I. i. 245.—‘*What* ! I am dubb’d ! I have it on my shoulder.’

(q) *Yet*, up to this time, used *before* a negative.

IV. iii. 91.—‘*Yet* I am none,’

and without a negative = 'as yet':—

II. i. 361.—'Whose party do the townsmen *yet* admit?'

IV. Pronouns.

(1) *He* is sometimes used for *him*:—

II. i. 568:—'With that same purpose-changer...*he* that, &c.'

There does not appear to be any law governing this irregularity. So with the other personal pronouns, the nominative is found where we should expect the accusative, and *vice versa*:—

IV. ii. 50.—'Your safety, for the which myself and *them*
Bend their best studies.'

Abbott think that *them* "is perhaps attracted by 'myself,' which naturally suggests the objective 'myself and (they) *them* (selves).'"

(2) *Me, thee, him, you, &c.*, (dative) used for 'for me,' 'for you,' &c.:—

III. iv. 145.—'John lays *you* plots.'

But *you* may here mean, 'look you,' or 'as I tell you,' which is also common.

(3) *Him, her, me, you, &c.*, for himself, herself, &c.:—

V. vii. 55.—'My heart hath one poor string to stay *it* by.'

III. i. 170.—'Yet I alone, alone do *me* oppose

Against the pope.'

IV. ii. 249.—'Arm *you* against your other enemies.'

(4) *His*, is the genitive of *it* as well as of *he*; *its* is seldom found:—

— IV. i. 63.—'And quench *his* (the iron's) fiery indignation.'

(5) *It* (genitive) 'Go to *it* grandam' (II. i. 160) is merely an imitation of childish talk.

(6) *It* used indefinitely.

IV. ii. 95.—'So thrive *it* in your game.'

(7) *I, thou, &c.*, are often used ungrammatically for *me, thee, &c.*, (dative), e.g., 'thou were better' (*to thee it* were better) became 'Thou wert better':—

IV. iii. 94.—'Thou wert better gall the devil, Salisbury.'

(8) The laws governing the use of 'thou' and 'you' cannot always be laid down with certainty. "*Thou* is the pronoun of (a) affection towards friends, (b) good humoured superiority to servants, (c) contempt or anger to strangers,and was naturally adopted, (d) in the higher poetic style and in the language of solemn prayer." (Abbott.)

(a) In the scene between Hubert and Faulconbridge (V. vi.), Hubert addresses the Bastard as *thou*, 'thou and eyeless

night, &c., but changes to *you*,—‘Why know you not? the lords are all come back.’ The Bastard throughout says *thou*.

(b) Faulconbridge to Gurney, I. i. 230:—

‘James Gurney, wilt *thou* give us leave awhile.’

(c) Notice the following:—In Act II Constance addresses King Philip as *you*, but King John as *thou*. Between John and Pandulph in Act III. i. there is an interchange of ‘*thou* ;’ in Act V. i., more politely, ‘*you*.’ Lady Faulconbridge, in I. i. 243:—‘Thou most untoward knave,’ is plainly contemptuous, but she uses ‘*thou*’ afterwards without any such sense.

The Bastard to Austria, II. i. and III. i. uses *you*, *your*, oftener than *thou*, *thy*.

Philip (IV. iv.) addresses Constance as *you*. Pandulph uses *you* to Lewis in the same scene.

I do not think there is any strict law discoverable in these irregularities.

10. *This of yours, this of thine*, commonly used even when there is no thought of a *class*:—

III. i. 299.—‘Will not a calf’s-skin stop that mouth of thine?’

11. Sometimes a pronoun is inserted after a proper name. The subject or object stands first, like the title of a book, to call the attention of the reader to what may be said about it. In some passages the transition may be perceived from the exclamatory use:—

“O thy vile lady!

She has robbed me of my sword,”—*A* and *C*.
to the semi-exclamation:—

(V. vii. 59.)—“Where heaven *He* knows how we shall answer him.”—(*Abbott*).

12. There was some confusion as to the *subjective* and *objective* use of pronouns,

E.g., III. i. 106, ‘*our* oppression’ for ‘the oppression of *us*,’ and II. i. 143, ‘the back of *him*,’ for ‘*his* back.’

III. B. Relatives.

(1) The Relative is frequently omitted, sometimes when the antecedent immediately precedes the verb of which the omitted relative is the subject:—

III. iii. 21.—

‘Within this wall of flesh

There is a soul counts thee her creditor.’

IV. iii. 34.—‘What is he lies here?’

II. i. 260.—‘’Tis not the roundure of your old-faced walls

Can hide you from our messengers of war.’

So also III. i. 183 and IV. ii. 69.

(2) The relative takes a singular verb (third person) when the antecedent is plural and perhaps first or second

person, the relative being, apparently, regarded as a noun, by nature third person singular, and independent of the antecedent:—

II. i. 217.— ‘Those sleeping stones

‘That as a waist *doth* girdle you about.’

But here probably the intervention of ‘waist’ accounts for the singular.

(3) Sometimes the relative is found with a supplementary pronoun:—

II. i. 271.— ‘But he *that* proves the king,

To *him* will we prove loyal.’

(4) *What*, being the neuter of the *interrogative* ‘who,’ is sometimes used as the neuter of the *relative* ‘who’:—

IV. ii. 75.—‘And I do fearfully believe ’tis done

What we so feared he had a charge to do.’

(5) *What* is used for ‘for what’:—

IV. i. 75.—‘Alas, *what* need you be so boisterous-rough.’

(6) *That*, *who*, *which*.

(a) *That* generally comes nearer to the antecedent than *who* or *which*:—

IV. ii. 148.—‘And here’s a prophet, that I brought with me,
.....*whom* I found, &c.,’

whom here = ‘and him.’

(b) *That* is used after nouns used vocatively:—

III. i. 118.—‘Thou Fortune’s champion *that* dost never fight.’

(c) *Who* ‘personifies irrational antecedents,’ especially ‘in similes where animals are compared to man’:—

V. vii. 22.—‘I am the cygnet to this pale faint swan,

Who chants a doleful hymn, &c.’

II. i. 137.—‘You are the hare of *whom* the proverb speaks,
Whose valour, &c.’

II. i. 575.—‘The world, *who* of itself is peised well,
‘*who*’ perhaps = ‘though it.’

(d) *Which* is used interchangeably with *who* and *that*:—

IV. i. 4.—‘And bind the boy *which* you shall find with me.’

(e) When the antecedent is preceded by the demonstrative *this* or *that* the relative is *which*. Hence the change of relatives in—

II. i. 109.—‘When living blood doth in *these* temples beat
Which owe the crown *that* thou o’ermasterest.’

II. i. 512.—‘If he see *aught* in you *that* makes him like
That *any thing* he sees *which* moves his liking.’

III. i. 261.—‘*That* hand *which* thou dost hold.’

‘*which*’ is more definite than ‘*that*.’ Perhaps in IV. i. 4
‘boy *which*,’ *which* = ‘which boy,’ i.e., ‘and this boy.’

(f) So, for the same reason, *which* is used with the antecedent repeated:—

III. i. 39.—*Sal.* What other harm have I, good lady, done,
But spoke the harm *that* is by others done?

Con. Which harm, &c.

I. i. 119.—‘And if she did play false, the fault was hers,
Which fault lies on,’ &c.

Generally, however, in such cases *which* is preceded by *the*, and the antecedent is not repeated, but understood:—

I. i. 68.—‘That is my brother’s *plea* and none of mine;
The which (plea) if he can prove,’ &c.

(g) *Who*, for whom. The inflection of *who* is frequently omitted.

V. vi. 32.—‘*Who* didst thou leave to tend his majesty.’

(7) In relative constructions Elizabethan English differed somewhat from modern.

So.....as (for *that*).

III. i. 40.—‘Which harm within itself so heinous is,
As it makes harmful all that speak of it.’

(8) ‘*That*’ as *conjunctive affix*. Just as *so* and *as* are affixed to *who*, *when*, *where* (*whoso*, *whenso*, *whereas*) to give interrogatives a relative force, so *that* was affixed, and, by analogy, was attached to other words.

I. i. 95.—‘My gracious liege, *when that* my father died.’

I. i. 32.—‘Have I not ever said
How that ambitious Constance, &c.’

V. iv. 42.—‘*For that* my grandsire was an Englishman.’

II. i. 484.—‘*If that* the Dauphin there, &c.’

III. iii. 48.—‘Or *if that* thou couldst see me without eyes.’

III. iv. 163.—‘*If that* young Arthur be not gone already.’

IV. iii. 59, 60.—‘*If that* it be the work of any hand.’

III. iii. 57.—‘*Though that* my death were adjunct to the
act.’

III. i. 91.—‘*Lest that* their hopes prodigiously be cross’d.’

V. Verbs.

1. (a) Verbs are very frequently formed from nouns and adjectives, even without adding the suffix *-en*, which is indeed often discarded.

So *owe* (for *owen*, modern *own*), II. i. 109; II. i. 248; IV. ii. 99.
forage,

V. i. 59.—‘*Forage* and run,’
property (made a property of),

V. ii. 79.—‘I am too high-born to be *propertied*,’
deaf, *deafen*,

II. i. 147.—‘What cracker is this same that *deafs* our ears,’
flesh,

V. i. 71.—‘And *flesh* his spirit in a warlike soil,’
mouse,

So II. i. 354.—‘And now he feasts, *mousing* the flesh of men.’
Ripe, ripen,

II. i. 472.—‘That yon green boy shall have no sun to *ripe*.’
ope, open,

II. i. 537.—‘Now, citizens of Angiers, *ope* your gates.’

b. Intransitive Verbs are used transitively without change of form.

Remember (remind).

III. iv. 96.—‘*Remembers* me of all his pretty ways.’

Retire (cause to retire.)

V. iii. 13.—‘The French fight coldly, and *retire* themselves.’

c. Transitive verbs are seldom used intransitively; but
show (appear).

II. i. 144.—‘As great Alcides *shows* upon an ass.’

d. Passive verbs, mainly participles, are often formed from nouns and adjectives: *feebled*, (enfeebled.)

V. ii. 146.—‘Shall that victorious hand be *feebled* here.’
King’d (ruled).

II. i. 371.—‘*King’d* of our fears.’

Traded.

IV. iii. 109.—‘But he, long *traded* in it.’

Unsured, (unassured.)

II. i. 471.—‘Thy now *unsured* assurance to the crown.’

e. The auxiliary ‘to be’ is frequently used with intransitive verbs where modern usage prefers ‘to have:’

V. v. 10.—‘The English lords.....*are* again fall’n off.’

V. vi. 33.—‘The lords *are* all come back.’

IV. i. 124.—‘Yet *am* I sworn.’

But note, in l. 58, Hubert says, ‘I *have* sworn to do it, and with, &c., *i.e.*, in accordance with a previous oath I must act; in l. 124 he says ‘yet I *am* sworn,’ *i.e.*, I am still under an oath.

f. Intransitive verbs were often used reflexively.

V. iii. 13.—‘The French.....*retire* themselves.’

g. There are many impersonal verbs to be found in Shakespeare.

II. i. 533.—‘It *likes* us well.’

I. i. 78.—‘Fair *fall* the bones that took the pains for me.’
i.e., fair befall; ‘fair’ being an adverb.

IV. i. 75.—‘What *need* you be so boisterous rough,’ *i.e.*,
‘For what (why) need you’ (See above III. B. 5); but this *may*

be taken, 'What (*adjective*) need (*noun*) is there for you to be?' 'Methinks' is of course very common.

2. Auxiliary Verbs.

(a) The quasi-subjunctive *be* is used more frequently than in Modern English, to denote doubt, &c. Cf. III. iv. 163.—'If that young Arthur *be* not dead already.'

(b) In questions:—

III. i. 24:—'Be these sad signs confirmers of thy words?'

V. vii. 74.—'Now, now you stars that move in your right spheres,

Where *be* your powers?'

(c) *Be* is used more often in the plural than the singular. Often it seems to be used as much for variety or euphony as for any other cause.

Do, did is frequently used in affirmative sentences without either the old notion of *causation* or the modern, of *emphasis*. Variety and metre sufficiently account for it.

IV. iii. 51.—'All murders past *do* stand excused in this.'

IV. iii. 149.—'Now.....

Doth dogged war *bristle* his angry crest
And *sнарleth* in the gentle eyes of peace.'

There is no shade of difference intended in the force of the two verbs.

May, might is frequently used in its old sense of *to be able*.

II. i. 325.—'Heralds from off our towers we *might* behold.'

V. iv. 21.—'May this be possible? *may* this be true?'

Must is often used by Shakespeare where no notion of *compulsion* is intended, but merely definite futurity:—

III. iii. 10:—'The fat ribs of peace

Must by the hungry now be fed upon.'

Shall, frequently used meaning *certainty* without any idea of *compulsion* on the part of the speaker.

Should, past tense of *shall*, used with a meaning something between 'is to' and 'ought to':—

IV. i. 118.—'All things that you *should* use to do me wrong.'

Here 'you *should*' seems to mean 'that it is possible for you to use.'

III. i. 130.—'O that a man *should* speak those words to me.'

Should was used in subordinate clauses after a past tense where we should say *would*:—

V. i. 28.—'I did suppose it *should* be on constraint.'

IV. ii. 152.—(He sung that)

'Your highness *should* deliver up your crown.'

IV. i. 69.—‘And if an angel should have come to me
And told me Hubert *should* put out mine eyes,
I would not have believed him.’

Should have, with second and third persons, refers to the past, and *should* simply gives a conditional force to *have*. See above, ‘and if an angel *should have* ;’

We should now say, ‘If an angel *had*.’

Would often means *wish* :—

IV. i. 29.—‘I *would* you were a little sick.’

Also = ‘liked to,’ ‘was accustomed’ :—

IV. i. 15.—‘Young gentlemen *would* be as sad as night,
Only for wantonness.’

3. Inflection of Verbs.

In Shakespeare it is far from uncommon to find a plural subject or two singular subjects followed by a verb in the singular. Some, including Dr. Abbott, find in some cases in which this peculiarity occurs, traces of the old third person plural terminations in *-es* and *-en* ; others, including Dr. Aldis Wright, assert that no such terminations are to be looked for in Shakespeare, and that the apparent old plural forms may be satisfactorily accounted for in other ways, partly by ‘printer’s errors’, ‘and partly on considerations which would justify, or at least explain, the irregularity.’ However this may be, it is not necessary in *King John* to call in the plurals in *-es* or *en* ; the singular verbs which occur where plural forms might be expected can be accounted for in other ways.

(a) Where the singular form in *-s* precedes the plural subject, *i.e.*, when the nature of the subject may be regarded as unsettled, the third person singular is, as it were, the normal inflection (Abbott 335). Thus we find ‘there is’ pretty frequently used before a plural subject :—

I. i. 232.—‘*There’s* toys abroad.’

IV. iii. 3.—‘*There’s* few or none do know me.’

(b) Sometimes two Singular subjects or a Plural subject followed by a Singular verb may be regarded as expressing a single idea :—

II. i. 169.—‘His grandam’s wrongs, and not his mother’s
shames,
Draws those heaven-moving pearls from his
poor eyes.’

There is here perhaps a confusion of constructions ; the most forcible way of expressing the idea would be, ‘It is his grandam’s wrongs.....*that* draws,’ and *that* with the Elizabethans might take a singular verb without regard to the number of the antecedent.

III. i. 105.—‘The grappling vigour and rough frown of war
Is cold in amity and painted peace.’

Here the idea is one, and besides, the intervening singular *war*, may influence the verb by attraction.

III. i. 289.—‘Therefore thy later vows against thy first
Is in thyself rebellion to thyself.’

‘The fact of thy later vows *being* against thy first constitutes rebellion.’ See general notes.

III. iii. 16.—‘When gold and silver *beck*s me to come on.’

Obviously ‘good and silver’ = merely ‘money.’

IV. i. 120.—‘That mercy which fierce fire and iron *extends*.’
‘Fire and iron’ *may* refer to the heated iron; at all events the two together constitute one means of torture.

IV. ii. 247.—‘Nay, in the body of this fleshly land
.....Hostility and civil tumult *reigns*.’

The two nouns simply mean ‘civil war.’

(c) Sometimes the real subject is the noun clause, *not* the noun :—

V. ii. 42.—‘And great affections, wrestling in thy bosom,
Doth make an earthquake of nobility.’

i.e., the wrestling of great affections makes an earthquake.

(d) Sometimes *attraction* seems to account for the singular, especially when a simile is introduced :—

II. i. 250.—‘And then our arms, like to a muzzled bear,
Save in aspect, *hath* all offence seal’d up.’

Obviously the singular ‘bear’ is responsible for the singular verb, especially as the phrase ‘seal’d up’ is much more appropriately applied to the muzzling of a bear’s mouth, than to the firing of cannons into the air.

II. i. 217.—‘Those sleeping stones,
That as a waist *doth* girdle you about.’

Here again ‘waist’ accounts for *doth*: but see above, *Relatives*. (III. B. 2.)

(e) Past indicatives in *u* are very common where modern usage prescribes *a*,; *e.g.*, *sung* for *sang*.

V. vii. 12 :—‘Even now he *sung*.’

(f) Verbs ending in *-te*, *t*, *-d*, do not add *-ed* in the past participle.

IV. i. 107.—‘Being *create* for comfort.’

II. i. 73.—‘The English bottoms have *waft* o’er’

IV. i. 61.—‘The iron of itself though *heat* red-hot.’

III. i. 173.—‘Thou shalt stand cursed and *excommunicate*.’
So also l. 223.

(g) The participial inflection *-en* frequently omitted.

III. i. 124.—‘Hast thou not *spoke* like thunder on my side.’

IV. ii 177.—‘*Spoke* like a sprightful noble gentleman.’

IV. i. 37.—‘Can you not read it? is it not fair *writ*?’

IV. i. 87.—‘Alas I then have *chid* away a friend.’

When the past tense and the participle have different vowels, e.g., ‘*arose*, *arisen*,’ not only is the final *-en* dropped, but the past form is used as a participle.

III. i. 274.—‘The better act of purposes *mistook*.’

(h) *Bid* is used as the past tense of ‘*bid*’:—

IV. i. 72:—‘Do as I *bid* you do,’ i.e., ‘as I bade you.’

So V. v. 6.

(i) *Bind* retains the final *-en* in the past participle, now discarded:—

III. iii. 29.—‘I am much *bounden* to your majesty.’

4. Moods and tenses of Verbs.

(a) The simple past is used for the complete present with *since*:—

III. i. 268:—‘What since thou *sworest* is sworn against thyself,’ i.e., hast sworn.

(b) The future is often used where modern English requires a subjunctive or infinitive.

II. i. 33.—‘Till your strong hand *shall* help to give him strength.’

(c) The present rules with regard to *to* before infinitives were not observed. Often *to* was inserted, where we omit, and omitted where we insert. Sometimes it is omitted and inserted in the same sentence, after verbs which at present do not require it:—

V. ii. 39.—‘Where these two Christian armies *might com-*
The blood of malice in a vein of league,
And not *to spend* it so unneighbourly.’

IV. ii. 240.—‘Yea, without stop, didst let thy heart *consent*,
And consequently thy rude hand *to act*.’

V. ii. 139.—‘To cudgel you and *make* you *take* the hatch,
To dive like buckets, &c.’

J. i. 134.—‘Whether *hadst* thou rather *be* a Faulconbridge,
And like thy brother, *to enjoy* thy land.’

(d) *To* is often omitted after *best*, *better*, in ‘it were best,’ ‘thou wert best to,’

IV. iii. 95.—‘Thou wert better gall the devil, Salisbury.’

(e) The infinitive is frequently used indefinitely where we should use some preposition with the gerund in *-ing*:—

III. i. 252.—‘And then we shall be blest
To do your pleasure and continue friends,’

i.e., in doing your pleasure.

The subjunctive was very often used optatively :—

II. i. 85.—‘If not, *bleed* France, and peace *ascend* to
heaven.’

III. i. 94.—‘No bargains *break* that are not this day made :
This day, all things begun *come* to ill end,
Yea, faith itself to hollow falsehood *change*.’

5. Participles.

(a) Active participles are sometimes used with a passive sense ; the *-ing* being perhaps confounded with *-en* :—

I. i. 239.—‘To whom am I *beholding* for these limbs,’
i.e., *beholden*. This is very common.

V. v. 8.—‘And wound our *tattering* colours clearly up.’

(b) Sometimes the passive participle in *-ed* is used with an active meaning, equivalent to *-ful*, *-ing*.

III. iii. 52.—‘Then, in despite of *brooded* watchful day.’

So IV. i. 129, and iii. 149.—‘*Dogged* for doggish, dog-like.’

(c) *Verbals*. At present the verbal is not used as a noun followed by *of*, unless it is preceded by *the* or some other defining word ; with the Elizabethans this was not the case :—

III. i. 19.—‘What dost thou mean by *shaking of* thy head.’

III. iv. 116.—‘What have you lost by *losing of* this day.’

IV. ii. 30.—‘And oftentimes *excusing of* a fault.’

IV. iii. 85.—‘Lest I, by *marking of* your rage, forget.’

(d) Sometimes a participle is used by itself absolutely, a noun or pronoun being implied.

II. i. 571.—‘That broker, that still breaks the pate of faith,
That daily break-vow, he that wins of all,
Of kings, of beggars, old men, young men, maids,
Who, *having* no external thing to lose
But the word ‘maid,’ cheats the poor maid of
that.’

‘Who’ refers to ‘break-vow,’ and ‘having’ = *the maids* having.

So III. iv. 53.—‘For *being* not mad but sensible of grief,
My reasonable part produces reason.’

i.e., *I being* not mad, &c.

V. vii. 7.—‘His highness...holds belief,
That, *being*, (he being) brought into the open air,
It would allay, &c.

VI. Prepositions.

(1) Many prepositions in Shakespeare have a different meaning from the present, partly owing to the fact that prepositions, representing at first *local* conditions, came to be used in a metaphorical sense, which metaphorical usage varies

according to the conventions of this age or that; partly that in later times for clearness sake, phrasal and compound prepositions in many cases perform the functions which were once shared amongst the simple prepositions.

(2) The following prepositions are in *King John* used in senses which they do not bear now, or which call for notice.

(a) *Against* = at, before.

V. vii. 35.—

‘And against this fire

Do I shrink up.’

(b) *At* = Of.

IV. i. 36.—

‘Lest resolution drop

Out *at* mine eyes in tender womanish tears.’

V. vii. 29.—‘It would not out *at* windows nor at doors.

(a) *By*; by means of, by the hand of, through.

II. i. 5.—‘*By* this brave duke came early to his grave.’

IV. iii. 22.—‘The king *by* me requests your presence.’

By, with, (instrument.)

IV. iii. 146.—‘To tug and scramble and to part *by* the teeth.’

By, denoting the sum of difference between things.

II. i. 80.—‘*By* how much unexpected, *by* so much

We must awake endeavour for defence.’

(d) *For*, in the quality of, as.

III. i. 206.—‘Or the light loss of England *for* a friend.’

For, because.

II. i. 591.—‘But *for* my hand, as unattempted yet.’ &c.

For because.

II. i. 588.—‘But *for because* he hath not woo’d me yet.’

(e) *Forth*, (adverb) used with a preposition and hence acquiring a prepositional force.

III. iv. 27.—‘Arise *forth* from the couch of lasting night.’

IV. ii. 148.—‘From *forth* the streets of Pomfret.’

(f) *From*, away from, without verb of motion.

III. i. 167.—‘Who in that sale sells pardon *from* himself.’

IV. i. 86.—‘I am best pleased to be *from* such a deed;’

and, denoting change:—

V. iv. 25.—

‘As a form of wax

Resolveth *from* his figure ‘gainst the fire.’

(g) *In*, expressing motion, *into*:—

II. i. 496.—‘Look *in* the lady’s face.’

II. i. 414.—‘Sho’t *in* each other’s mouth.’

IV. iii. 150.—‘Snarleth *in* the gentle eye of peace.’

In, = on the part of, (not quite agency):—

II. i. 303.—‘Who by the hand of France this day hath made

Much work for tears *in* many an English
mother.’

In, with a verbal = 'in the act of':—

IV. ii. 32.—'Discredit more *in* hiding of the fault.'

In = in the person of:—

V. ii. 129.—'For thus his royalty doth speak *in* me.'

In, as a consequence of, because of:—

III. iv. 161.—'But hold himself safe *in* his prisonment.'

IV. iii. 51.—'All murders past do stand excused *in* this.'

In = on, I. i. 99.—'And once dispatch'd him *in* an embassy.'

II. i. 179.—'Thy sins are visited *in* this poor child.'

V. ii. 176.—'And *in* his forehead sits

A bare-ribbed death.

(*h*) *Of*, = out of, from:—

III. iv. 55.—'How I may be delivered *of* these woes.'

V. i. 3.—'Take again, as holding *of* the Pope.'

Of = used to denote a quality.

I. i. 130.—'Shall then my father's will be *of* no force,'

i.e., invalid.

IV. ii. 265.—'And foul imaginary eyes *of* blood,'

i.e., bloody eyes.

Of, after adjectives = in respect of.

V. ii. 59.—'Full warm *of* blood.'

Of itself = by itself.

II. i. 575.—'The world, who *of* itself is peised well.'

Of, after a verbal where we omit. See above (V. 5. c.)

Of omitted.—

II. i. 488.—'And all that we upon this side (*of*) the sea.'

(*i*) *On*, used in asseverations, with the idea (metaphorical) of support:—

I. i. 110.—'And took it *on* his death.'

V. i. 43.—'So, *on* my soul, he did, for aught he knew.'

(*j*) *Out* (as a preposition), generally, but not always, with *from*:—

V. ii. 136:—'To whip this dwarfish war,

From out the circle of his territories.'

(*k*) *To*, = 'in addition to.'

I. i. 144.—'And *to* his shape, were heir to all this land.'

To = with a view to; either purpose, or necessary result:—

II. i. 209.—'Have hither march'd *to* your endamagement.'

IV. ii. 218.—'Witness against us *to* damnation.'

V. vi. 26.—'The better arm you *to* the sudden time.'

V. vii. 88.—'Ourselves well sinewed *to* our defence.'

In To-night to now has the sense of motion towards the future,—at least never refers backward; but Shakespeare uses 'to-night' = last-night, IV. ii. 85 and 165; but 'the present night,' V. v. 15 and 20.

(l) *Upon*, in consequence of:—

II. i. 597.—‘ Since kings break faith *upon* commodity.’

IV. ii. 214.—‘ More *upon* humour than advised respect.’

V. i. 18.—‘ *Upon* your stubborn usage of the pope.’

II. i. 50.— ‘ Lo, *upon* thy wish,

Our messenger Chatillon is arrived.’

Upon = in behalf of.

II. i. 237.—‘ Is most divinely vow’d *upon* the right.’

(m) *With*, to express the agent (modern *by*):—

II. i. 567.— ‘ Rounded in the ear

With that same purpose-changer, that sly devil.’

V. ii. 87.—‘ *With* that same weak wind which enkindled it.’

(n) *Withal*, emphatic form of ‘ with,’ used after the object, which is generally a relative, and at the end of a sentence.

III. i. 327.—‘ Which is the side that I must go *withal*.’

Sometimes ‘ this’ is understood after it = ‘ with all this,’ or ‘ with this.’

II. i. 531.—‘ Philip of France, if thou be pleased *withal*.’

(o) The preposition is frequently omitted after intransitive verbs:—

IV. ii. 189.—‘ They whisper (*to*) one another in the ear.’

(p) *Aloft* is used once as a preposition.

IV. ii. 139.—‘ Aloft the flood.’

VII. Conjunctions.

(a) *And*, and *if*, (often written, *an*, *an if*) = if:—

II. i. 139.—‘ I’ll smoke your skin-coat, *an* I catch you right.’

I. i. 138.—‘ Madam, *and if* my brother had my shape.’

See also II. 131, IV. i. 54, 68.

It appears that originally the condition was expressed by the subjunctive inflection, ‘ *and*’ merely signifying ‘ in addition.’ When the subjunctive fell into disuse, the *and* was too weak to express the condition, but was nevertheless retained together with *if*. But *and if* sometimes has the force of ‘ *if indeed*.’ (See Abbott, 102—105.)

II. i. 131.—‘ It cannot be, *and if* thou wert his mother.’

(b) *As*, is often used = *as if*, but the *if* is implied in the subjunctive.—

IV. ii. 234.—‘ Or turn’d an eye of doubt upon my face,

As bid me tell my tale in express words.’

As, used for *that*, after so:—

III. i. 296.—‘ So heavy *as* thou shalt not shake them off.’

III. i. 41.—‘ Which harm within itself so heinous is

As it makes harmful all that speak of it.’

(c) *But*, general meaning ‘ except’:—

III. i. 92.—*But* on this day let seamen fear no wrack.'

II. i. 216.—' And *but* for our approach, &c.,' i.e., 'were it not for.'

But = *that not*.

IV. i. 128.—' Your uncle must not know *but* you are dead.'

After 'beshrew me' *but* = 'if not':—

V. iv. 50.— ' And beshrew my soul

But I do love the favour and the form, &c.'

Cf. also II. i. 43.—' *But* we will make it subject, &c.'

(d) *Or*, (before); *or*, *ere* were originally the same word; but as *or* by itself lost the sense of 'before,' *ere* was added:—

IV. iii. 20.— ' 'twill be

Two long days' journey, lords, *or ere* we meet.'

V. vi. 44.—' I doubt he will be dead *or ere* I come.'

(e) *So*, commonly used with the future and subjunctive = provided that:—

III. iv. 16.—' Well could I bear that England had this

So we could find some pattern of our shame.' praise,

IV. i. 17.—*So* I were out of prison and kept sheep,

I should be merry, &c.'

IV. i. 24.— ' I would to heaven

I were your son, so you would love me.'

(f) *Whiles*, (genitive of noun *while*.)

II. i. 87.—' *Whiles* we, God's wrathful, agent, do correct

Their proud contempt, &c.

III. iv. 132.—' *Whiles* warm life plays in that infant's

veins.'

VIII. Ellipses.

Ellipses were very common; 'the Elizabethan authors objected to scarcely any ellipsis, provided the deficiency could be easily supplied from the context.' (*Abbott*.)

(1) Ellipses in conjunctive sentences.

IV. ii. 258.— ' My form

Is yet the cover of a fairer mind

Than (*one which is fitted*) to be butcher of an

innocent child.'

II. i. 431.—' Whose veins bound richer blood than (*the veins of*) Lady Blanch?'

III. i. 151.—' Thou canst not, cardinal, devise a name

So slight.....as (*the name of*) the pope.'

Notice the following ellipses:—

II. i. 486.—' Her dowry shall weigh equal with (*that of*) a queen.'

III. i. 177.—‘And meritorious shall that hand be call’d,
Canonised and worshipp’d as (*that of*) a saint.’

II. i. 400.—‘Then after fight (*to prove*) who shall be king of it.’

III. iv. 54.—‘My reasonable part produces reason (*which tells me*)

How I may be deliver’d of these woes.’

I. i. 169.—‘Madam, by chance but not by truth; what
though?’

i.e., what (does it matter) though (that be the case?)

(2) The comparative inflection may be omitted in

III. i. 291.—‘Arm thy *constant* and thy nobler parts.’

(3) In relative sentences the preposition is often not repeated.

II. i. 264.—‘In that behalf (*in*) which we have challenged it.’

IX. Irregularities.

(1) *Double Negative*. In Shakespeare, as in early English, double negatives for the sake of emphasis are very common:—

IV. i. 57.—‘These eyes that never did *nor never* shall
So much as frown on you.’

(2) We find frequent instances in which two constructions are confused:—

IV. ii. 165.—‘Of Arthur *whom* they say is killed to-night,’
i.e., ‘Arthur who, they say, is killed,’ and ‘Arthur whom they say to be killed.’

(3) Confusion of proximity; the number of the verb following not its subject but some other noun nearer it.

III. i. 295.—‘Then know

The *peril* of our *curses* light on thee.’

IV. ii. 221.—‘How oft the *sight* of means to do ill *deeds*
Make deeds ill done.’

(4) The construction is sometimes changed by change of thought, see above (V. iv. c.)

II. i. 591:—‘But for my hand, as unattempted yet,

Like a poor beggar, railleth on the rich.’

But perhaps we can understand ‘hand’ as the proper subject of ‘raileth’: see notes.

Notice however the change of thought in the following:—

III. i. 239—243:—

‘And shall these hands, so lately purged of blood.

So newly join’d in love, so strong in both,

Unyoke this seizure and this kind regret?

Play fast and loose with faith? so *jest* with heaven.

Make such *unconstant* children of ourselves, &c.’

Note also the mixture of ‘so’ and ‘more’ in:—

II. i. 451 :—‘ The sea enraged is not half so deaf,
 Lions *more* confident, mountains and rocks
More free from motion, no, not Death himself
 In mortal fury half so peremptory,
 As we to keep this city.’

Nouns treated as nouns of multitude and collective nouns indifferently :—

V. vi. 40 :—‘ I’ll tell thee, Hubert, *half my power* this night,
 Passing these flats, *are* taken by the tide.’

V. v. 13 :—‘ And your *supply*, which you have wish’d so
 long,
 Are cast away and sunk on Goodwin Sands,’

and,

V. iii. 9—11 :— ‘ For the great *supply*
 That *was* expected by the Dauphin here,
 Are wreck’d, &c.’

Here we may explain the singular ‘ was expected,’ by taking the relative ‘ that ’ as a third person singular independently of its antecedent. See above under *Relatives*.

(5) Words are frequently transposed.

The Article.

IV. ii. 27.—‘ For putting on so new *a* fashioned robe,’
 We should say, ‘ so new fashioned *a* robe.’

Adjectives, especially if they imply a relative, are often placed after the noun :—

V. i. 69.—‘ Arms *invasive*.’

II. i. 65.—‘ A bastard of the king’s *deceased*.’

X. Compounds.

(1) *Hybrids*, commoner in Elizabethan English than now.

IV. ii. 257.—‘ *Exteriorly*’; Romance root and Teutonic suffix.

(2) The following, amongst other, unusual compounds are used in this play :—

Break-vow (II. 569), *old-faced* (II. 259), *sick-fallen* (IV. iii. 154.)

(3) Participles or adjectives or even verbs used as nouns often receive the plural inflection :—

II. i. 357.—‘ You equal *potents*.’

V. iv. 7.—‘ *Revolts* of England.’

IV. iii. 151.—‘ *Discontents*.’

XI. Prefixes.

(1) *Dis* for *un*—

II. i. 220.—‘ *Dishabited*.’

(2) *En*- with the sense of enclosing :—

IV. iii. 137.—‘Embounded,’ i.e., ‘bounded in.’

In = (not) where we use *un-*, and *un-* when we use *in* :—

II. i. 178.—‘*Infortunate*.’

V. ii. 151.—‘*Ingrate*.’

I. i. 227.—‘*Unreverend*.’

III. i. 243.—‘*Unconstant*.’

V. vii. 43.—‘*Ingrateful*.’

XII. Suffixes.

(1) *-ly* used with nouns and not forming an adjective.

IV. i. 82.—‘*Angerly*.’

IV. ii. 257.—‘*Exteriorly*.’

V. ii. 40.—‘*Silverly*.’

(2) *-ive*, is sometimes used with a passive sense, and *-ble*, *-bly*, with an active.

V. vii. 2.—‘*Corruptibly*.’

(3) One part of speech converted into another *without* suffix.

I. i. 263.—‘*Dispose*,’ (noun).

II. i. 253.—‘*Retire*’ („).

I. i. 37.—‘*Manage*’ („).

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